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UNIVERSITY OF ILLINOIS

# Rhetoric 1 and 2

Manual and Calendar

FOR

1939 - 1940



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1939/40

# Rhetoric 1 and 2

1939 - 1940

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Rhetoric 1 and 2 are intended to teach the student to express himself with clearness and force. While at the University, he is required to write reports and examinations for various courses in almost all departments. Rhetoric 1 and 2 should assist him to write these reports and examinations correctly and well. They also should assist him to express himself adequately in the practical affairs of life after he leaves the University.

## Objectives of Rhetoric 1

In Rhetoric 1, the student should strive—

1. *To improve in his ability to write exposition.* To this end, he will be asked, whenever he is assigned a subject, (a) to find a significant thesis, guiding purpose, or main idea regarding it; (b) to divide his exposition into its component parts; and (c) to develop these parts by definition, by details, by illustration, by comparison, or by other methods of exposition so that the thesis or main idea will be interestingly and clearly presented. The finished exposition should show an orderly and purposeful progression of thought. Themes will be from 350 to 600 words in length, with a final longer theme of about 1200 words.
2. *To improve in his ability to use words, sentences, and paragraphs*—that is, (a) to use concrete words that exactly fit his thought; (b) to write sentences that are clear and forceful; and (c) to compose paragraphs that adequately develop a distinct phase of the subject. In Rhetoric 1, the student should develop a critical sense which will enable him to detect errors and illogicalities in his writing and to improve it accordingly.
3. *To improve in his ability to read expository prose*—that is, improve in his ability (a) to understand words; (b) to distinguish between main points and subordinate points; (c) to see the relation of the parts to each other and to the whole; and (d) to discover the main idea.

## Objectives of Rhetoric 2

In Rhetoric 2, the student should strive—

1. *To improve in his ability to write term reports and short articles* such as he is called upon to write in various departments of the University. To this end, he will be asked in Rhetoric 2 to write, in addition to shorter themes, three themes 1200 to 1500 words in length.
2. *To acquire greater skill and force, than in Rhetoric 1,* (a) in using words; (b) in constructing sentences; (c) in composing paragraphs; and (d) in organizing the composition as a whole. Rhetoric 2 is to Rhetoric 1, as Rhetoric 1 is to high school English composition.
3. *To broaden his resources for obtaining information and to improve in his ability to evaluate prose.* To these ends, he (a) will be familiarized with the main works of reference in the University Library and (b) will be asked to discover underlying assumptions, both stated and unstated, and to apply tests for evaluating the evidence used in the assigned essays.

## Textbooks

*Manual and Calendar for Rhetoric 1-2.*

*American Composition and Rhetoric.* Charles Scribner's Sons, 1939. (Donald Davidson).

*A Freshman Guide to Writing.* Doubleday, Doran and Company, 1935. (Jefferson and Templeman) This text is used only in the special sections. See the AA Calendar, pp 29-41.

*Literary Studies for Rhetoric Classes.* Thomas Nelson and Sons, 1932. Revised Edition. (Jefferson, Landis, Secord, and Ernst)

*Webster's Collegiate Dictionary.* Fifth Edition. (or)

*Winston Simplified Dictionary.* Advanced Edition.

## Directions for Preparing Manuscript

Write on theme paper, one side only, with ink, and get clearly legible results.

If themes are typed, unruled white paper, 8½ x 11, of medium weight should be used, and lines should be double-spaced; thin or flimsy paper will not be accepted.

Write the title of each theme at the top of the first page, beginning on the first ruled line, and capitalize the first letter

of each important word. Leave a space equivalent to one blank line between the title and the beginning of the theme.

Leave a margin of about one and a half inches at the left side of each page. Do not crowd the right side of the page.

Indent the first line of each paragraph about an inch.

Number the pages of every theme over two pages in length.

Draw a horizontal line through words to be disregarded by the reader; do not enclose them in brackets or parentheses.

Fold themes once, lengthwise to the left, and endorse them on the back of the right flap near the top on the lines provided for that purpose.

Each endorsement must give, in the following order:

1. Name of course and number of section (Rhetoric 1, A1, for instance); 2. name of student (last name first); 3. date on which theme is due; 4. theme number in Arabic numerals. The correct form is given below:

Rhetoric 1, A1

Smith, James

September 22, 1939

Theme 1

#### **Directions for Handing in Themes**

Late themes will not be accepted by the instructor except by special arrangement. Unless the student is ill, this arrangement should preferably be made in advance. Delayed themes may not be made up at the rate of more than two a week, and will not be accepted within the last two weeks prior to examinations.

No one who is delinquent in more than one-eighth of the written work of the semester will be given credit in the course.

Themes are to be revised in red ink and returned to the instructor at the next meeting of the class after they are received by the student. The student should mark the theme "Revised" in red ink just below the grade or criticism on the back.

Themes should not be rewritten unless the instructor so directs. When a theme is rewritten, the new copy should be endorsed like the original as to number and dates and should be marked in red ink "Rewritten" just below the endorsement, and both the original and the rewritten copies, folded separately, should be returned to the instructor.

Credit is not given for themes until they are returned in revised or rewritten form for filing.

Students should make copies of papers they wish to preserve, as themes are kept on file in the theme room until the close of the year and then destroyed.

### Honesty in Written Work

Although most students are honest, a frank discussion of dishonest writing will be helpful for those persons who might innocently or unthinkingly step beyond proper bounds. Literary theft is known as plagiarism and consists in representing as one's own, ideas or statements which belong to another. Plagiarism is always a serious offense. Dishonesty in written work will be promptly reported to the faculty committee on discipline. Students are therefore cautioned against—

1. Literally repeating, without acknowledgment, phrases, sentences, or larger units of discourse from another writer or from one's own previous composition.
2. The use of another's main headings or general plan, or the expansion of a synopsis of another's work.
3. Permitting one's work to be copied, in whole or in part. (Students who permit their work to be copied are subject to disciplinary action.)

A literary debt may be acknowledged by incidental reference to the source, either (a) by means of a phrase in the text, or (b) by use of a footnote.

### Value of Grades

As nearly as possible, a fixed standard of grades is maintained throughout each semester. Thus, a theme written in September is held to the same requirements as a theme written in January. Students who acquaint themselves with the objectives of the course and who strive to attain them are likely to experience a definite improvement in their grades as the semester advances. The standard is higher in the second semester than in the first. In general, Rhetoric 2 is as much beyond the Rhetoric 1 level as Rhetoric 1 is beyond the high school level, with a corresponding change in the value of grades.

Theme grades range from A to E in accordance with the following explanations. Plus and minus signs attached to grades are often temporarily helpful, but signify nothing in the final record. Students should ask their instructors to explain grades and comments not clearly understood.

A: A theme is graded A if it is of exceptional merit in form and content. Excellence of any kind—freshness of treatment, interest, originality in thought—will be given due recognition, but it must, in this course, be accompanied by accuracy and soundness in detail of structure. The instructor is quite as anxious to read interesting or brilliant themes as the student is to write them.

- B: A theme definitely better than the average in form and content, but not of the highest excellence, is graded B. The grade indicates that the instructor is very favorably impressed.
- C: C is the average grade. A theme graded C is usually accurate mechanically, offers some variety of sentence construction and effectiveness of diction, is satisfactorily paragraphed, is satisfactorily organized as a whole, and is at least fair in content.
- D: D indicates the lowest quality of work for which credit is given. It is an unsatisfactory grade and often indicates a grave doubt in the mind of the instructor. It is therefore a danger sign.
- E: A grade of E means work too inferior for credit. Errors to be specially guarded against are listed below. Students are cautioned against repeating errors in successive themes.

*Faults in the details of writing:*

- Misspelled words
- Incomplete sentences
- Commas between sentences
- Sentences with violent changes in construction
- Straggling sentences
- Unclear or illogical sentences or diction
- Bad errors in grammar

*Faults in form and content:*

- Carelessness in the preparation of manuscript
- A marked failure to paragraph properly
- Straying from the subject
- A marked lack of coherence
- Inadequacy of content

**Conferences**

Two or more conferences will be held with each student in each semester. Students are urged to seek additional or special conferences with their instructors whenever in need of advice. Conference appointments are a regular part of the course; absence from them is regarded as a serious delinquency.

**Spelling Test**

The student's proficiency in spelling will be determined by his themes and, in addition, by a special spelling test (or tests) based on the section on Spelling in his rhetoric text. In this test the student is expected to make a grade of at least ninety per cent. This statement does not mean that if a student makes a

grade, let us say, of eighty-eight per cent, he will fail in the course. In general, however, illiterate spelling is regarded as a sufficient cause for failure. A low grade in the test and poor spelling in themes are therefore to be guarded against.

### **Proficiency and Special Examinations**

At the beginning of semesters, in the weeks preceding registration for upper classmen, proficiency examinations in Freshman Rhetoric will be offered by the English Department. Students who are successful in the Rhetoric 1 examination will be released from Rhetoric 1 with three hours of credit. Likewise, students will be released from Rhetoric 2 with three hours of credit by passing a Rhetoric 2 examination. The grades in proficiency examinations are "pass" and "not pass," although successful students must receive a grade of C or better. Students who prepare for these examinations should note that the proficiency examinations in Rhetoric 1 and 2 will be equivalent to those given at the end of the semester in the respective courses. According to a University ruling, a proficiency examination may not be taken to remove a failure in a course.

A failure ordinarily may be made up only by repeating the course. Special examinations will not be given to make up failure to write passable themes or to hand in the required number of themes.

### **Green Cauldron**

*The Green Cauldron* is a magazine in which appear some of the themes written by students in Rhetoric 1 and 2. A committee of the Rhetoric Staff makes the final selections from the work chosen by individual instructors. The themes chosen are not all A themes necessarily, but all are good, and each is noteworthy as an illustration of at least one principle of successful writing. Four issues appear during the year, and to each issue at least one class recitation is devoted. Every student, therefore, is expected to provide himself, at the times indicated in the *Calendar*, with copies of the magazine. They may be obtained at the Information Office in the Administration Building (157 W.). Although the writing of poetry is not a part of the regular program of Rhetoric 1 and 2, good verse will be welcomed for publication. Contributions of verse, or of prose voluntarily contributed, should be submitted to the instructor.

### **Supplementary Reading**

One important aim of the course is to encourage good reading. In Room 104 of the University Library are shelved all the

books listed in the *Manual* on pages 42-68. In accordance with plans announced by instructors, each student is asked to read at least six books, three each semester. Room 104 is open from 9 to 12, from 2 to 5, and from 7 to 10 o'clock on Mondays, Tuesdays, Wednesdays, and Thursdays; from 9 to 12 and from 2 to 5 on Fridays; and from 9 to 12 on Saturdays. It is closed on Friday and Saturday nights, and on Saturday afternoons. When Room 104 is closed, books may be borrowed from, and returned to, the North Reserve Room. Books not on the list may be read if the instructor approves.

The books may be taken out for one week, *and only one book at a time*. The fine on an overdue book is twenty-five cents a day until the book is returned.

### The Library

On the first floor of the Library Building, rooms of interest to undergraduate students are the North Reserve Room and the South Reserve Room. The Rhetoric Reserves, as previously stated, are shelved in Room 104. On this floor, also, is the Education, Psychology, and Philosophy Reading Room containing books placed on reserve by instructors for outside reading in certain courses. *All books in the Reserve Rooms, except books for Rhetoric 1 and 2, are for use in the rooms only, except that they may be taken home at 9 p. m. to be returned at 9 a. m. the following morning.*

On the second floor, are located the Main Reading Room in the front of the Library, the Delivery and Card Catalog Room extending west from the head of the stairs, the Browsing Corner, and the Commerce and Sociology Reading Room.

In the Main Reading Room, important reference books such as encyclopedias, dictionaries, periodical indexes, etc., as well as current and bound periodicals of general interest, are placed. The librarians at the Reference Desk in the Main Reading Room assist students in finding needed information.

At the west end of the Delivery and Card Catalog Room, is the Loan Department where books are delivered to readers for home use. The average book is loaned for two weeks and may be renewed for two weeks more, if not called for. General reference books such as those in the Main Reading Room, periodicals, and certain other publications are to be used only in the reading room.

In the north half of the Delivery Room is the Card Catalog, which is an index to the books in all the libraries on the campus

and is accessible for general use. Every book in the Library is represented by a card in this index. In the upper left-hand corner of the card is the call number, which is also on the book itself. Books are arranged in the stacks according to their call numbers. More detailed information about the Card Catalog may be found in Chapter VIII of *American Composition and Rhetoric*.

Opposite the Card Catalog in the same room, but partitioned off, is a collection of books for leisure reading. This section of the room is sometimes referred to as the Browsing Corner.

#### How to Procure Books

If a student wishes to procure a book from the Library, he should first obtain a call slip, to be found at the ends of the tables near the Card Catalog. On this he should copy the call number, the author's name, the title of the book, and the volume number of works of more than one volume. The call slip should then be presented at the Loan Desk at the west end of the room. When the assistant brings the book from the stacks the student signs the call slip, which is retained by the Library until the book is returned. This information concerns the procuring of books from the main part of the Library. It does not concern the Rhetoric Reserves, where books are signed for on special cards at the desk in Room 104 on the first floor.

If a person does not know how to find a book through the Card Catalog, or if he does not know what books will give him certain information, he should ask for assistance at the Reference Desk in the Main Reading Room.

#### Reference Books (Recommended)

(The writer will find the following reference books to be helpful supplements to his dictionary. Most of them are inexpensive. They may be obtained at the bookstore.)

*Advanced English Grammar.* (\$1.20) Ginn and Company.  
(Kittredge and Farley)

*Modern English Usage.* (\$3.25) Oxford University Press.  
(H. W. Fowler)

*Roget's Thesaurus.* (\$1.39) Garden City Publishing Co.

*Crabbe's English Synonyms.* (\$1.00) Grosset and Dunlap.

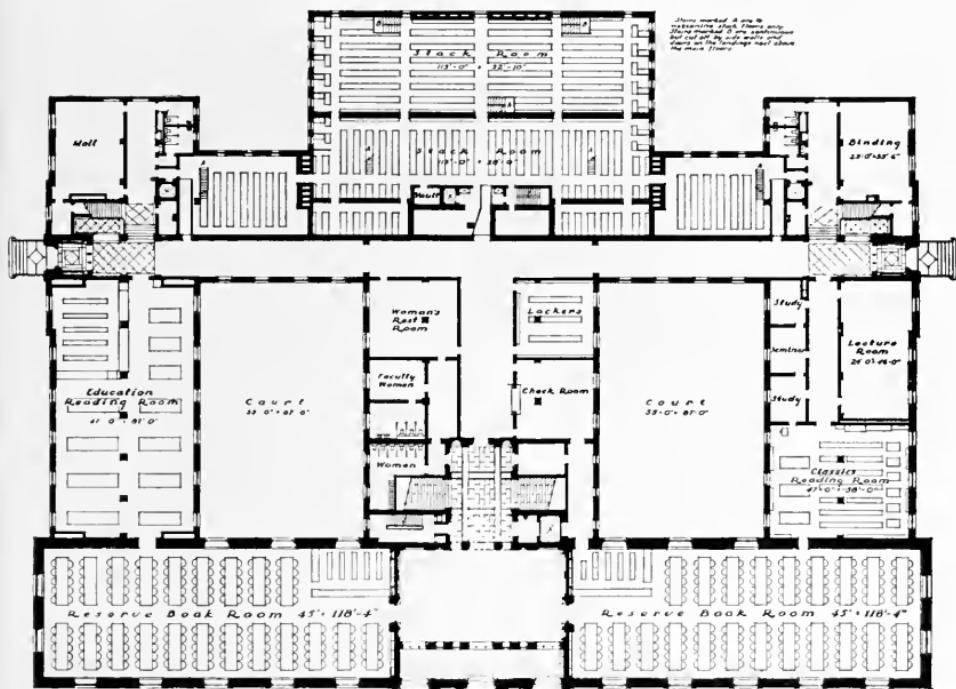
*A Smaller Classical Dictionary.* (90c) Everyman's Library.  
No. 495.

*World Almanac.* (70c) New York World-Telegram.

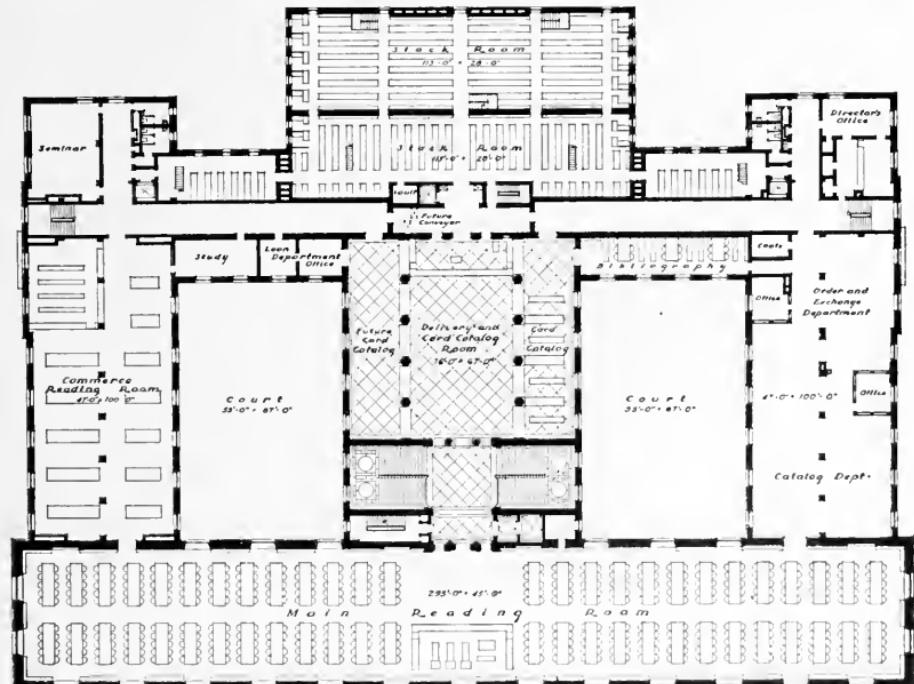
*Concise Biographical Dictionary.* (\$1.00) Grosset and Dunlap.  
(P. K. Fitzhugh)

*Ploetz' Epitome of History.* (\$1.49) Blue Ribbon Books.

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### First Floor Plan



## Second Floor Plan



# CALENDAR—A

For regular sections in Rhetoric 1

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ACR signifies *American Composition and Rhetoric*; LS signifies *Literary Studies for Rhetoric Classes* (revised). Dates are for classes meeting MWF. Classes meeting TTS have the same assignments as classes meeting MWF. When no assignment is given in class, the printed assignment will always apply.

## *First* RHETORIC 1—**SECOND** SEMESTER

### The Whole Composition and the Paragraph

Sept. 20 (Wed.)—Good writing. Materials and Methods: with special reference to Exposition. A Discussion by the Instructor. Also an explanation of the objectives of Rhetoric 1. Announcement of textbooks and assignments.

Sept. 22 (Fri.)—Theme 1: Impromptu. Bring theme paper to class. Read pp. 3-11 of the Rhetoric *Manual* and ACR 1-19.

Sept. 25 (Mon.)—The Dictionary. Bring to class Webster's *Collegiate Dictionary* (latest revision) or another good college dictionary for use in the discussion of the exercises. Use of Dictionary: ACR 260-276. Announcement of the semester spelling test, to be based on list in ACR.

Sept. 27 (Wed.)—Purposeful writing (unity): ACR 20-36; Review of Grammar. A. The Parts of Speech: ACR 559-578.

Sept. 29 (Fri.)—Theme 2. Bring ACR to class, as the instructor may wish to discuss the use of the Handbook, pp. 559-671, in the correction of themes.

Oct. 2 (Mon.)—Order and Proportion: ACR 37-55. Review of Grammar. B. Syntax: ACR 578-597.

Oct. 4 (Wed.)—*The Green Cauldron*.

Oct. 6 (Fri.)—Theme 3.



**A**

Oct. 9 (Mon.)—Simple Expository Writing: 1. A Process; Outlines and Précis-writing: ACR 55-81. (Note the assignment for October 13.)

Oct. 11 (Wed.)—Punctuation and Mechanics: ACR 597-630.

Oct. 13 (Fri.)—Theme 4. Guiding Purpose (thesis) and sentence outline of "My First Reading," LS 10-12.

Oct. 16 (Mon.)—The Paragraph: ACR 156-172.

Oct. 18 (Wed.)—The Paragraph: ACR 173-185.

Oct. 20 (Fri.)—Theme 5.

Oct. 23 (Mon.)—Simple Expository Writing: 2. Mechanisms and Organizations; 3. People: ACR 81-125.

Oct. 25 (Wed.)—Theme 6.

Oct. 27 (Fri.)—Simple Expository Writing: 4. Ideas; 5. The Short Critical Review: ACR 126-156.

Oct. 30 (Mon.)—Theme 7.

Nov. 1 (Wed.)—Simple Expository Types: LS 5-7; 13-15; 34-38; 40-42; 48-52, including the introduction to the selections.

Nov. 3 (Fri.)—Theme 8: Impromptu, to be carefully organized and paragraphed, and to be related to the selections in LS 7-10; 18-24; 46-48.

Nov. 6 (Mon.)—Models of Formal Structure: LS 53-72, including the introduction to the selections.

Nov. 8 (Wed.)—Models of Formal Structure: LS 73-86.

Nov. 10 (Fri.)—Theme 9: Guiding Purpose and sentence outline of "What is Rhetoric," LS 55-62.



# A

## The Sentence

Nov. 13 (Mon.)—The Sentence: 1. Grammatical Pattern: ACR 186-202. Common Errors. Errors of Grammar and Syntax. Errors of Sentence Structure: ACR 630-656.

Nov. 15 (Wed.)—The Sentence: 2. Logical Pattern: ACR 202-211.

Nov. 17 (Fri.)—Parallels and Contrasts in Structure: LS 87-100, including the introduction to the selections.

Nov. 20 (Mon.)—Theme 10.

Nov. 22 (Wed.)—The Sentence: 3. Rhetorical Pattern: ACR 211-231.

Nov. 24 (Fri.)—The Sentence: 3. Rhetorical Pattern: ACR 231-259.

Nov. 27 (Mon.)—Theme 11: Written test on the sentence.

## The Word

Nov. 29 (Wed.)—Vocabulary and Usage: ACR 276-289.

Dec. 4 (Mon.)—Continuation of the assignment for November 29.

Dec. 6 (Wed.)—The Qualities of Words: ACR 289-318.

Dec. 8 (Fri.)—*The Green Cauldron*.

Dec. 11 (Mon.)—Theme 12.

Dec. 13 (Wed.)—“Interlude: On Jargon,” LS 219-226.



## A

Dec. 15 (Fri.)—"Interlude: On Jargon," LS 226-233.

Dec. 18 (Mon.)—Theme 13: Guiding purpose and sentence outline of "Interlude: On Jargon," LS 219-233.

Jan. 3 (Wed.)—Descriptive and Narrative Writing. Descriptive Writing. Point of View. Dominant Impression: ACR 319-342.

Jan. 5 (Fri.)—Theme 14: A description.

Jan. 8 (Mon.)—Descriptive and Narrative Writing. Selection of Details and of Language: ACR 342-364.

Jan. 10 (Wed.)—Theme 15: A description. (List of five or more expository subjects to be submitted for Theme 17.)

## Conclusion

Jan. 12 (Fri.)—Models of the Composition as a Whole: LS 101-111.

Jan. 15 (Mon.)—Theme 16: Impromptu exposition in which description is used. For models read LS 15-18; 321-324; 339-343.

Jan. 17 (Wed.)—Models of the Composition as a Whole: LS 111-120; 129-132; 159-161.

Jan. 19 (Fri.)—Theme 17: An exposition of 1000-1200 words exemplifying the principles studied during the semester.



# A

## RHETORIC 2—SECOND SEMESTER

### For regular sections in Rhetoric 2

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#### Narration

Feb. 7 (Wed.)—Explanation of the three long themes (one narrative and two expository) in Rhetoric 2, and assignments.

Feb. 9 (Fri.)—Narrative Writing: ACR 364-399. Note the use of narrative as an aid to expository writing.

Feb. 12 (Mon.)—Theme 1: An informational narrative.

Feb. 14 (Wed.)—Models of Narration Interpreting Characters: LS 632-636; 642-658.

Feb. 16 (Fri.)—Theme 2: Impromptu.

Feb. 19 (Mon.)—The Short Story: ACR 399-417.

Feb. 21 (Wed.)—*The Green Cauldron*.

Feb. 23 (Fri.)—Theme 3. Also hand in a plan or synopsis for Theme 5.

Feb. 26 (Mon.)—Models of the Short Story: LS 725-755.

Feb. 28 (Wed.)—Models (for Theme 5): LS 677-691.

Mar. 1 (Fri.)—Theme 4, as assigned by the instructor (perhaps a criticism of a collection of short stories, or of a novel).

Mar. 4 (Mon.)—Models (for Theme 5): LS 691-707.



## A

Mar. 6 (Wed.)—Models (for Theme 5): LS 708-710; 716-724.

Mar. 8 (Fri.)—Theme 5: A long narrative (1200-1500 words). Unless the instructor otherwise directs, this narrative is to be based on fact, and may be of the informative or expository type.

### Problems in Exposition

#### (With methods of reasoning)

Mar. 11 (Mon.)—Further Problems of Expository Writing: 1. Definition: ACR 418-435.

Mar. 13 (Wed.)—Theme 6. (Note the list of theme subjects to be submitted on March 20.)

Mar. 15 (Fri.)—Further Problems of Expository Writing: 2. Analysis: ACR 435-454.

Mar. 18 (Mon.)—Further Problems of Expository Writing: 3. The Research Paper: ACR 454-485.

Mar. 20 (Wed.)—Theme 7: Impromptu. List of five or more expository subjects to be submitted. The instructor will select one of these for Theme 11 (1200-1500 words).

\*Mar. 26 (Tues.)—Same as assignment for March 27.

Mar. 27 (Wed.)—Further Problems of Expository Writing: 4. The Critical Essay; 5. The Informal Essay: ACR 485-511.

Mar. 29 (Fri.)—The Article of Opinion: ACR 512-526.

Apr. 1 (Mon.)—The Article of Opinion: ACR 527-548.

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\*Hereafter the assignments for TTS classes are the same as those for the WFM classes, respectively.



## A

Apr. 3 (Wed.)—Theme 8.

Apr. 5 (Fri.)—The Article of Opinion: ACR 548-555. Note test on May 1.

Apr. 8 (Mon.)—Theme 9: Guiding Purpose and sentence outline of Theme 11.

Apr. 10 (Wed.)—"The Rarity of Genius," LS 24-28. Study the processes of reasoning.

Apr. 12 (Fri.)—"On Misunderstanding," LS 28-32. Study the processes of reasoning.

Apr. 15 (Mon.)—*The Green Cauldron*.

Apr. 17 (Wed.)—"The Idea of Progress," LS 524-547. Study the processes of reasoning.

Apr. 19 (Fri.)—Theme 10: Impromptu.

Apr. 22 (Mon.)—"Biology and the Future World," LS 547-559. Study the processes of reasoning.

Apr. 24 (Wed.)—"The House Divided Against Itself," LS 433-437. Study the processes of reasoning.

Apr. 26 (Fri.)—Theme 11: Long exposition (1200-1500 words). Note the assignments for the second long exposition, on May 8 and May 22.

Apr. 29 (Mon.)—"The Problem," LS 280-288. Study the processes of reasoning.

May 1 (Wed.)—Theme 12: Written test on ACR 418-555.



**A**

May 3 (Fri.)—"Knowledge Viewed in Relation to Learning," LS 197-208. Observe how the author builds up a premise.

May 6 (Mon.)—"Knowledge Viewed in Relation to Learning," LS 208-216. Observe how the author deduces conclusions from his premise.

May 8 (Wed.)—Theme 13: Guiding Purpose and sentence outline for Theme 15.

May 10 (Fri.)—"The Idea of a State University," LS 494-504. Observe how the author builds up his idea of what a state university is.

May 13 (Mon.)—"The Idea of a State University," LS 504-507. Observe how the author applies his idea (or his premise).

May 15 (Wed.)—Theme 14: Written test on the essays in ACR and LS studied during the semester.

May 17 (Fri.)—"The Trial and Death of Socrates," LS 591-609.

May 20 (Mon.)—"The Trial and Death of Socrates," LS 609-624.

May 22 (Wed.)—Theme 15: Second long exposition (1200-1500 words).



# CALENDAR—AA

## For special sections in Rhetoric 1

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*Guide* signifies *A Freshman Guide to Writing*. Dates are for classes meeting MWF. Classes meeting TTS have the same assignments as classes meeting MWF. When no assignment is given in class, the printed assignment will always apply.

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### RHETORIC 1—FIRST SEMESTER

#### The Whole Composition

Sept. 20 (Wed.)—The Requisites for Good Exposition: A Discussion by the Instructor. Also an explanation of the objectives of Rhetoric 1, and of the assignment for the next meeting. Announcement of textbooks.

Sept. 22 (Fri.)—Theme 1: Impromptu. Bring theme paper to class. Also *Guide*, Chap. 1, and pp. 3-11 of the *Rhetoric Manual*.

Sept. 25 (Mon.)—Outlining: *Guide*, Chap. II. Write a statement of the main idea and a topic outline of “The Baked Potato” and of “Fog in the Depot.”

Sept. 27 (Wed.)—How to Develop an Idea: *Guide*, Chap. III. Write a statement of the main idea and a topic outline of “Sequoia Washingtoniana” and of “A Pair of Socks.”

Sept. 29 (Fri.)—Theme 2.

Oct. 2 (Mon.)—Common Sense in Writing: *Guide*, Chap. IV. Also Readings in Exposition, pp. 39-43.

Oct. 4 (Wed.)—*The Green Cauldron*.

Oct. 6 (Fri.)—Theme 3.

Oct. 9 (Mon.)—Punctuation and Transitions: *Guide*, Chap. V. Also Readings in Exposition, pp. 55-59.



## AA

Oct. 11 (Wed.)—Parts of Speech: *Guide*, Chap. VI, 60-71, including Exercises I and II. Bring to class Webster's *Collegiate Dictionary*, or some other good dictionary approved by the instructor.

Oct. 13 (Fri.)—Spelling: *Guide*, Chap. VII, 77-90. Announcement of semester spelling test to be given October 25.

Oct. 16 (Mon.)—Theme 4: Main idea and sentence outline of "Sequoia Washingtoniana" and of "A Pair of Socks," *Guide*, 26-30.

Oct. 18 (Wed.)—Spelling: *Guide*, Chap. VII, 90-95.

Oct. 20 (Fri.)—Capitalization: *Guide*, Chap. VIII. Also Readings in Exposition, 102-111.

Oct. 23 (Mon.)—Theme 5.

Oct. 25 (Wed.)—The Semester Spelling Test.

Oct. 27 (Fri.)—Theme 6.

Oct. 30 (Mon.)—Italics, Abbreviations, Designation of Numbers, and Hyphens: *Guide*, Chap. IX, 112-121. Bring your dictionary to class for use in the discussion of the Exercises.

Nov. 1 (Wed.)—Theme 7: A written test on the chapters in the *Guide* studied thus far.

## The Word

Nov. 3 (Fri.)—Use of the Dictionary: *Guide*, Chap X, 124-135. Bring your dictionary to class.

Nov. 6 (Mon.)—Theme 8: Main idea and sentence outline of "The Importance of Words," *Guide*, 135-137. Also read the essay on pp. 137-138.

Nov. 8 (Wed.)—Accurate Use of Words: *Guide*, Chap. XI, 142-151.



## AA

Nov. 10 (Fri.)—Explanations of Processes: *Guide*, 138-141, 151-157. Also review pp. 55-57, 102-104.

Nov. 13 (Mon.)—Theme 9.

Nov. 15 (Wed.)—Correct Use of Words: *Guide*, Chap. XII, 158-170.

Nov. 17 (Fri.)—Description of Places: *Guide*, 171-175, 187-192. Also review p. 16.

Nov. 20 (Mon.)—Theme 10.

Nov. 22 (Wed.)—The Verb: Finite and Infinite Forms, and Principal Parts and Agreement: *Guide*, Chaps. XIV, XV, 194-208, 213-224.

Nov. 24 (Fri.)—Case: *Guide*, Chap. XVI, including the Exercises.

Nov. 27 (Mon.)—Theme 11: Main idea and sentence outline of "Peony Season," *Guide*, 55-57.

### The Sentence

Nov. 29 (Wed.)—Subject and Predicate: *Guide*, Chap. XVII, 245-252.

Dec. 4 (Mon.)—A continuance of the preceding assignment.

Dec. 6 (Wed.)—Subordinate Elements in the Sentence: *Guide*, Chap. XVIII, 257-267.

Dec. 8 (Fri.)—*The Green Cauldron*.

Dec. 11 (Mon.)—Theme 12.



## AA

Dec. 13 (Wed.)—Simple, Compound, and Complex Sentences: *Guide*, Chap. XIX, 275-283.

Dec. 15 (Fri.)—Theme 13: Impromptu. Also Descriptions of Persons: *Guide*, 28-30, 208-212, 224-227.

Dec. 18 (Mon.)—Writing the Sentence: *Guide*, Chap. XX, 290-300.

Jan. 3 (Wed.)—Theme 14: Written test on the chapters in the *Guide* studied since Nov. 1.

## Conclusion

Jan. 5 (Fri.)—Review: *Guide*, Exercises I-VI, 306-309.

Jan. 8 (Mon.)—Book Reports, and Reports on Motion Pictures: *Guide*, 16-17, 240-243, 253-256, 283-289. Observe the main idea and the chief supporting points in each selection.

Jan. 10 (Wed.)—Theme 15. Also submit a list of five or more expository subjects. The instructor will select one of these for Theme 17.

Jan. 12 (Fri.)—Models of the Composition as a Whole: *Guide*, 387-390, 547-549. Also Personal Letters: *Guide*, 300-305.

Jan. 15 (Mon.)—Theme 16: Impromptu. Also *Guide*, Exercise VII, 309-310.

Jan. 17 (Wed.)—Review: *Guide*, Exercises VIII-XI, and Reading in Exposition, 312-316.

Jan. 19 (Fri.)—Theme 17: An exposition of 1000-1200 words exemplifying the principles studied during the semester.



**RHETORIC 2—SECOND SEMESTER**  
**For special sections in Rhetoric 2**

**Problems in Exposition**

Feb. 7 (Wed.)—Explanation of the objectives of Rhetoric 2 and assignment.

Feb. 9 (Fri.)—Theme 1. Note the list of theme subjects to be submitted on Feb. 14.

Feb. 12 (Mon.)—The Effective Use of Words: *Guide*, Chap. XIII, 176-193, including Exercises, and Readings in Exposition.

Feb. 14 (Wed.)—Theme 2: Impromptu. Also submit a list of five or more expository subjects. The instructor will select one of these for Theme 7 (1200-1500 words in length, due Mar. 27).

Feb. 16 (Fri.)—Methods of Exposition: *Guide*, Chap. XXII.

Feb. 19 (Mon.)—Methods of Organization: *Guide*, Chap. XXIII, 332-342, including the six illustrative paragraphs on pp. 337-342.

Feb. 21 (Wed.)—*The Green Cauldron*.

Feb. 23 (Fri.)—Theme 3.

Feb. 26 (Mon.)—Readings in Exposition: *Guide*, Chap. XXIII, 342-349.

Feb. 28 (Wed.)—Theme 4.

Mar. 1 (Fri.)—Methods of Outlining: *Guide*, Chap. XXIV, 350-365. Write a topical outline and a sentence outline of "A Critical Evaluation of My First Semester," pp. 359-360.

Mar. 4 (Mon.)—Exposition through Narration: *Guide*, Chap. XL, 554-563. Also *Guide*, 28-30, 424-427.

Mar. 6 (Wed.)—Theme 5: Main idea and complete sentence outline for Theme 7.

Mar. 8 (Fri.)—Exposition of Character through Narration: *Guide*, Chap. XI, 563-571.



**AA**

Mar. 11 (Mon.)—Organization in Narrative Writing: *Guide*, Chap. XL, 571-582.

Mar. 13 (Wed.)—Readings in Exposition: *Guide*, 375-378, 411-417. Also Punctuation for Quotation and Dialogue: *Guide*, Chap. XXVIII, 404-412.

Mar. 15 (Fri.)—Theme 6: A narrative of 500 words based on personal experience or observation.

Mar. 18 (Mon.)—Punctuation of Coordinate Sentence Elements: *Guide*, Chap. XXV, 366-375.

Mar. 20 (Wed.)—Punctuation of Interpolated Elements: *Guide*, Chap. XXVI, 380-387.

\*Mar. 27 (Wed.)—Theme 7: First long exposition (1200-1500 words). (Note the assignments for the second long exposition on April 1, April 22, and May 1.) Also Dash, Colon, and Other Punctuation Marks: *Guide*, Chap. XXVII, 391-397 (the Exercises are included).

Mar. 29 (Fri.)—Theme 8: Impromptu. This may be related to Readings in Exposition: *Guide*, 375-378, 427-428.

Apr. 1 (Mon.)—Suggestions for the Use of the Library: *Guide*, Appendix D, 606-608. Before this date confer with your instructor about the subject for your second long exposition.

Apr. 3 (Wed.)—Avoidance of Dangling Modifiers: *Guide*, Chap. XXIX, 418-423.

Apr. 5 (Fri.)—Reference of Pronouns: *Guide*, Chap. XXX, 429-435.

Apr. 8 (Mon.)—Word Order: *Guide*, Chap. XXXI, 441-446.

Apr. 10 (Wed.)—Point of View: *Guide*, Chap. XXXII, 451-456.

Apr. 12 (Fri.)—Theme 9: Written test on *Guide*, Chaps. XXV-XXXII inclusive.

Apr. 15 (Mon.)—*The Green Cauldron*.

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\*This assignment applies also for all classes meeting on Mar. 26 (Tues.). Hereafter the assignments for TTS classes are the same as those for WFM classes, respectively.



AA

Apr. 17 (Wed.)—Theme 10: Impromptu.

Apr. 19 (Fri.)—Comparisons: *Guide*, Chap. XXXIII, 463-468; also Connectives and Transitions: *Guide*, Chap. XXXIV, 474-484.

Apr. 22 (Mon.)—Theme 11: Main idea and complete sentence outline for Theme 13.

Apr. 24 (Wed.)—Readings in Exposition, *Guide*, 456-462, 484-487. Study the methods of exposition used by an author in the discussion of a book.

Apr. 26 (Fri.)—Theme 12. Also Omissions: *Guide*, Chap. XXXV, 489-496.

Apr. 29 (Mon.)—Reading in Exposition: *Guide*, 496-502.

May 1 (Wed.)—Theme 13: Second long exposition (1200-1500 words).

May 3 (Fri.)—Overcoming Excessive Use of Short Sentences: *Guide*, Chap. XXXVI, 503-508; also Overcoming Excessive Coordination: *Guide*, Chap. XXXVII, 513-517.

May 6 (Mon.)—Compare Readings in Exposition: *Guide*, 508-512 and 518-523.

May 8 (Wed.)—Readings in Exposition (from textbooks): *Guide*, 446-450, 468-473.

May 10 (Fri.)—Parallelism: *Guide*, Chap. XXXVIII, 524-530. Also hand in an outline or synopsis for Theme 15.

May 13 (Mon.)—Emphasis: *Guide*, Chap. XXXIX, 534-546.

May 15 (Wed.)—Theme 14: Written test on *Guide*, Chaps. XXXIII-XXXIX inclusive.

May 17 (Fri.)—Readings in Exposition: *Guide*, 546-553.

May 20 (Mon.)—Sentence Exercise: *Guide*, Chap. XLI, 583-589.

May 22 (Wed.)—Theme 15: A long narrative (1200-1500 words). Unless the instructor otherwise directs, this narrative is to be based on fact, and may be of the informative or expository type.

# READING LIST<sup>1</sup>

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(The books on this list are shelved in Room 104 of the University Library. This room is open from 9 to 12, from 2 to 5, and from 7 to 10 o'clock on Mondays, Tuesdays, Wednesdays, and Thursdays; from 9 to 12 and from 2 to 5 on Fridays; and from 9 to 12 on Saturdays. It is closed on Friday and Saturday nights, and on Saturday afternoons. When Room 104 is closed, books may be returned to the North Reserve Room.

Books may be taken out for one week, and only one book at a time. The fine on an overdue book is twenty-five cents a day until the book is returned.)

## AUTOBIOGRAPHY AND BIOGRAPHY<sup>2</sup>

### A

Adams, Henry, *The Education of Henry Adams*  
Atherton, Gertrude, *Adventures of a Novelist*  
Aurelius, Marcus, *Meditations*  
Austin, Mrs. Mary, *Earth Horizon*  
Beveridge, Albert J., *Abraham Lincoln* (two volumes)  
Beveridge, Albert J., *The Life of John Marshall* (four volumes)  
Bowers, Claude G., *Beveridge and the Progressive Era* (era just preceding the World War)  
Bowers, Claude G., *Jefferson in Power: the death struggle of the Federalists*  
Bowers, Claude G., *Tragic Era; the revolution after Lincoln*  
Brittain, Vera, *Testament of Youth* (1900-1925)  
Burrows, Millar, *Founders of Great Religions: being personal sketches of famous leaders*  
Carlyle, Thomas, *The Life of John Sterling*  
Carlyle, Thomas, *Heroes and Hero Worship*  
Francis, Saint, of Assisi, *The Little Flowers of St. Francis*  
Gibbon, Edward, *Autobiography* (historian of the Roman Empire)  
Gissing, George R., *The Private Papers of Henry Ryecroft*  
Hearn, Lafcadio, *Japanese Letters*  
Lamb, Charles, *Letters* (quietly humorous)  
Montagu, Lady Mary Wortley, *Travel Letters* (from Turkey, in the eighteenth century)  
Osborne, Dorothy, *The Letters of Dorothy Osborne to William Temple* (famous love letters of the seventeenth century)  
Pepys, Samuel, *Diary*  
Pliny, the Younger, *Letters* (revealing life in ancient Rome)  
Plutarch, *Lives* (of the most eminent Greeks and Romans)

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<sup>1</sup>Students who have read much will probably enjoy the books in the A groups, and students who have done little reading will probably enjoy the books in the C groups. All students should enjoy the books in Groups B. The classification of books in this list contains no implication about their relative literary merits.

<sup>2</sup>Brief descriptions of all books are available for students in Room 104.

Sandburg, Carl, *Abraham Lincoln*  
 Shepard, Odell, *Pedlar's Progress: The Life of Bronson Alcott*  
 Steffens, Lincoln, *Autobiography* (twentieth-century journalist and muck-raker)  
 Thackeray, William Makepeace, *The English Humorists of the Eighteenth Century and the Four Georges*

## B

Aldrich, Thomas Bailey, *The Story of a Bad Boy*  
 Allen, F. L., *Lords of Creation* (contemporary leaders)  
 Anderson, Sherwood, *A Story Teller's Story*  
 Andrews, C. F., *Mahatma Ghandi: His Own Story*  
 Arliss, George, *Up the Years from Bloomsbury*  
 Baker, Ray Stannard, *Life and Letters of Woodrow Wilson* (two volumes)  
 Barrie, Sir James M., *Margaret Ogilvy* (biography of his mother)  
 Bechdolt, Frederick, *Giants of the Old West*  
 Beer, Thomas, *Hanna* (statesman of the McKinley era)  
 Beer, Thomas, *Stephen Crane* (modern American novelist and short-story writer)  
 Belbenoit, René, *Dry Guillotine; Fifteen Years among the Living Dead*  
 Bell, Eric Temple, *Men of Mathematics* (from Zeno to Poincaré and Cantor)  
 Belloc, Hilaire, *Danton* (leader of the French Revolution)  
 Belloc, Hilaire, *Joan of Arc*  
 Belloc, Hilaire, *Richelieu: a study* (French cardinal and statesman)  
 Benson, Edward F., *Queen Victoria's Daughters*  
 Bent, Silas, *Justice Oliver Wendell Holmes; a biography*  
 Bercovici, Konrad, *Story of the Gypsies*  
 Boswell, James, *Everybody's Boswell: The Life of Samuel Johnson*  
 Bradford, Gamaliel, *Confederate Portraits* (Southern leaders of the Civil War)  
 Bradford, Gamaliel, *Darwin*  
 Bradford, Gamaliel, *Lee, the American*  
 Brown, H. C., *Grandmother Brown's Hundred Years, 1827-1927*  
 Browne, Waldo R., *Altgeldt of Illinois* (governor of the state)  
 Buchan, John, *Julius Caesar*  
 Buck, Pearl, *The Exile* (an American woman in China)  
 Buck, Pearl, *Fighting Angel* (her father; companion book to *The Exile*)  
 Caulaincourt, Armand de, *With Napoleon in Russia*  
 Chapman, John Jay, *William Lloyd Garrison* (leader in the anti-slavery struggle)  
 Charnwood, Lord, *Abraham Lincoln*  
 Charnwood, Lord, *Theodore Roosevelt*  
 Chase, Mary Ellen, *A Goodly Heritage* (childhood in Maine)  
 Chesterton, G. K., *Autobiography*  
 Clemens, Samuel, (Mark Twain), *Personal Recollections of Joan of Arc*

Coffin, Robert, *Lost Paradise: A Boyhood on a Maine Coast Farm*  
Conrad, Joseph, *A Personal Record*  
Crévecoeur, J. Hector St. John de, *Letters from an American Farmer* (frontier and farm life in the 1780's)  
Curie, Eve, *Madame Curie*  
Deland, Margaret, *If This Be I*  
Drinkwater, John, *Oliver Cromwell* (parliamentary leader in the English Civil War)  
DuMaurier, Daphne, *The DuMauriers*  
Ehrlich, Leonard, *God's Angry Man* (John Brown)  
Engelbrecht, H. C. and Hanighen, F. C., *Merchants of Death* (munitions makers)  
Ferber, Edna, *A Peculiar Treasure*  
Flexner, James T., *Doctors on Horseback*  
Flynn, John T., *God's Gold: The Story of Rockefeller and His Times*  
Goodale, Katherine, *Behind the Scenes with Edwin Booth* (famous Shakespearean actor)  
Gorman, Herbert S., *The Incredible Marquis: Alexander Dumas*  
Grant, Ulysses S., *Personal Memoirs of U. S. Grant* (two volumes)  
Graves, Robert, *Goodbye to All That* (the World War)  
Griffith, L. W., *Spring of Youth* (boyhood in Wales)  
Guedalla, Philip, *Fathers of the Revolution* (American Revolution)  
Hatfield, William, *I Find Australia*  
Heiser, Victor, *An American Doctor's Odyssey*  
Henderson, Archibald, *Contemporary Immortals* (Einstein, Ghandi, Mussolini, and others)  
Hildebrand, Arthur Sturges, *Magellan* (the first man to sail around the world)  
Hudson, W. H., *Far Away and Long Ago*  
Ishimoto, Shidzue, *Facing Two Ways* (a Japanese woman)  
Jaffe, Bernard, *Crucibles* (lives of great chemists)  
James, Marquis, *The Raven: A Biography of Sam Houston* (Texan leader)  
Johnson, J. W., *Along This Way* (one of the foremost American Negroes)  
Josephson, Matthew, *Robber Barons, the Great American Capitalists, 1861-1901*  
Kent, Rockwell, *Wilderness: a Journal of Quiet Adventure in Alaska*  
Lewis, Oscar, *The Big Four* (railroad men)  
Lincoln, Abraham, *Speeches and Letters, 1832-1865* (edited by Roe)  
Linn, J. Weber, *Jane Addams*  
Ludwig, Emil, *Napoleon*  
Ludwig, Emil, *Schliemann, the Story of a Gold Seeker*  
Luter, Della, *The Country Kitchen* (life in Michigan)  
Mackenzie, Catherine, *Alexander Graham Bell*  
Morgan, James, *Theodore Roosevelt: the Boy and the Man*  
Munthe, Axel, *The Story of San Michele* (a physician)

Muschamp, Edward, *Audacious Audubon* (American naturalist)  
Mussolini, Benito, *My Autobiography*  
Namer, Emile, *Galileo, Searcher of the Heavens*  
Nerney, Mary Childs, *Thomas A. Edison, a Modern Olympian*  
Nevins, Allen, *Fremont; the West's Greatest Adventurer*  
New Yorker, *Profiles from The New Yorker*  
Oliver, John Rathbone, *Foursquare; the Story of a Fourfold Life*  
(professor, psychiatrist, priest, and medical officer)  
Peattie, D. C., *Singing in the Wilderness: A Salute to John James Audubon*  
Perry, Bliss, *And Gladly Teach*  
Pupin, Michael, *From Immigrant to Inventor*  
Reid, Edith Gittings, *Great Physician; a Short Life of Sir William Osler*  
Reiser, Anton, *Albert Einstein; a Biographical Portrait*  
Repplier, Agnes, *Père Marquette, Priest, Pioneer and Adventurer*  
Rourke, Constance, *Audubon*  
Sandoz, Mari, *Old Jules* (Nebraska pioneer life)  
Seldes, Gilbert, *Sawdust Caesar* (Mussolini)  
Sheean, Vincent, *Personal History* (begins at the University of Chicago)  
Smith, Logan P., *Unforgotten Years*  
Stein, Gertrude, *Autobiography of Alice B. Toklas*  
Stock, Mrs. N. W., *Miss Weeton: Journal of a Governess, 1807-1811*  
Strachey, G. Lytton, *Eminent Victorians*  
Strong, Anna Louise, *I Change Worlds* (from America to Russia)  
Sullivan, Mark, *The Education of an American*  
Taylor, A. E., *Socrates*  
Tinker, Chauncey B., *The Young Boswell* (a brilliant study of the great biographer)  
Vaillant-Couturier, Paul, *French Boy* (author, artist, soldier, and editor)  
Vallery-Radot, René, *The Life of Pasteur*  
Van Doren, Carl, *Benjamin Franklin*  
Villard, O. G., *Fighting Years*  
Waldman, Milton, *Sir Walter Raleigh* (Elizabethan adventurer, courtier, and man of letters)  
Ward, Charles H., *Charles Darwin, the Man and His Warfare*  
Woolf, Virginia, *Flush* (Elizabeth Barrett's dog)  
Whibley, Charles, *A Book of Scoundrels*

## C

Clemens, Samuel L., (Mark Twain), *Autobiography* (two volumes)  
Clemens, Samuel L., (Mark Twain), *Life on the Mississippi*  
Franklin, Benjamin, *Autobiography*  
Garland, Hamlin, *A Son of the Middle Border*  
Grenfell, Wilfred T., *A Labrador Doctor*  
Keller, Helen, *The Story of My Life*  
Reisenberg, Felix, *Living Again; an Autobiography* (seaman, explorer, editor, and novelist)  
Roosevelt, Theodore, *An Autobiography*

Roosevelt, Theodore, *Theodore Roosevelt's Letters to His Children*  
Vestal, Stanley, *Kit Carson; the Happy Warrior of the Old West*  
Wensley, Frederick Porter, *Forty Years of Scotland Yard; the  
record of a lifetime of service in the Criminal Investigation  
Department*

Werner, M. R., *Barnum* (genius of the circus)

## TRAVEL<sup>1</sup>

### A

Borrow, George, *The Bible in Spain* (travel and adventure)  
Conrad, Joseph, *The Mirror of the Sea*  
Cook, James, *Three Voyages of Discovery* (1728-1779)  
Darwin, Charles, *The Voyage of the Beagle*  
Doughty, Charles M., *Travels in Arabia Deserta*  
Hakluyt, Richard, *A Selection of the Principal Voyages, Tra-  
fiques and Discoveries of the English Nation* (one of the  
great travel books of the world)  
Hearn, Lafcadio, *Glimpses of Unfamiliar Japan*  
Hearn, Lafcadio, *Out of the East*  
Hergesheimer, Joseph, *San Cristobal de la Habana* (Havana)  
Irving, Washington, *The Alhambra* (Spain)  
Kinglake, A. W., *Eothen* (journey from Constantinople to the  
Pyramids)  
Ludwig, Emil, *On Mediterranean Shores*  
Mandeville, Sir John, *Travels* (adventures in fabulous lands)  
Price, Lucien, *Winged Sandals* (the journey of a man of cul-  
ture)  
Sokolsky, George E., *Tinder Box of Asia*  
Trelawny, Edward J., *Adventures of a Younger Son*  
Walton, Isaak, *The Complete Angler*

### B

Adamic, Louis, *The Native's Return*  
Amundsen, Roald, *The South Pole*  
Andrews, Ray Chapman, *On the Trail of Ancient Man*  
Austin, Mary H., *The Flock* (sheep herding in California)  
Austin, Mary H., *The Land of Journey's Ending* (the South-  
west)  
Belfrage, Cedric, *Away from It All; an Escapologist's Notebook*  
Bercovici, Konrad, *Around the World in New York*  
Bercovici, Konrad, *Manhattan Side-Show*  
Bligh, William, *Bligh and the Bounty* (the original account of  
the voyage to Otaheite, the mutiny on the *Bounty*, and the  
boat journey to Timor)  
Buchan, John, *A Book of Escapes and Hurried Journeys* (about  
real people)  
Burt, Struthers, *Powder River*  
Byrd, Richard E., *Alone*  
Chapman, W. and L., *Wilderness Wanderers, Adventures Among  
Wild Animals in Rocky Mountain Solitudes*  
Chase, Mary Ellen, *This England* (essays on the climate, food,  
travel, etc.)

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<sup>1</sup>Brief descriptions of all books are available for students in Room 104.

Colum, Padraig, *The Road Round Ireland*  
Cook, James H., *Fifty Years on the Old Frontier* (western United States)  
Dana, Richard H., Jr., *Two Years Before the Mast*  
Davies, E. C., *A Wayfarer in Estonia, Latvia, and Lithuania*  
Der Ling, Princess, *Two Years in the Forbidden City*  
Dinesen, Isak, *Out of Africa*  
Ditmars, R. L., *The Forest of Adventure*  
Dos Passos, John, *Journeys Between Wars*  
Ellsberg, Edward, *Hell on Ice; the Saga of the Jeanette*  
Fellows, P. F. M., and others, Houston-Mount Everest Expedition; *First Over Everest* (by airplane)  
Fergusson, Harvey, *Rio Grande*  
Firestone, Clark, *Bubbling Waters*  
Fleming, Peter, *Brazilian Adventure*  
Fleming, Peter, *News from Tartary: A Journey from Peking to Kashmir*  
Franck, Harry A., *East of Siam*  
Franck, Harry A., *Four Months Afoot in Spain*  
Franck, Harry A., *Roaming through the West Indies*  
Franck, Harry A., *A Scandinavian Summer*  
Franck, Harry A., *Vagabonding down the Andes*  
Freuchen, Peter, *Arctic Adventure*  
Halsey, Margaret, *With Malice Toward Some*  
Havighurst, Walter, *The Upper Mississippi; a Wilderness Saga*  
Hedin, Sven Anders, *My Life as an Explorer*  
Hindus, Maurice G., *Broken Earth* (life in Soviet Russia)  
Hudson, W. H., *Afoot in England*  
Hudson, W. H., *Idle Days in Patagonia*  
Jackson, Joseph, *Notes on a Drum* (Guatemala)  
Kent, Rockwell, *N by E*  
Kent, Rockwell, *Salamina* (life in Greenland)  
Kent, Rockwell, *Voyaging Southward from the Strait of Magellan*  
Lawrence, T. E., *Revolt in the Desert*  
Lee, Jonathan, *The Fate of the Grosvenor* (adventures in South Africa)  
Lindbergh, Anne Morrow, *Listen! the Wind*  
Lindbergh, Anne Morrow, *North to the Orient*  
Lucas, E. V., *A Wanderer in Paris*  
Ludwig, Emil, *The Nile: the Life-Story of a River*  
Maillart, Ella, *Forbidden Journey from Peking to Kashmir* (compare with Fleming: *News from Tartary*)  
Maugham, William Somerset, *Andalusia* (southern Spain)  
Mukerji, Dhan Gopal, *My Brother's Face* (India)  
Mukerji, Dhan Gopal, *Visit India with Me*  
Nordhoff, Charles B., and Hall, J. N., *Mutiny on the Bounty*  
Nordhoff, Charles B., and Hall, J. N., *Men Against the Sea*  
O'Brien, Frederick, *Mystic Isles of the South Seas*  
O'Brien, Frederick, *White Shadows in the South Seas*  
O'Brien, Kate, *Farewell Spain*  
Parkman, Francis, *The Oregon Trail*  
Paul, Elliot, *The Life and Death of a Spanish Town*

Phillips, Henry A., *Meet the Japanese*  
 Polo, Marco, *The Travels of Marco Polo*  
 Powell, E. Alexander, *By Camel and Car to the Peacock Throne*  
 Priestley, J. B., *English Journey* (effects of the depression in  
     England)  
 Roberts, Kenneth, *Trending into Maine*  
 Seabrook, William B., *Adventures in Arabia*  
 Seabrook, William B., *Jungle Ways*  
 Seabrook, William B., *The Magic Island* (Haiti)  
 Shackleton, Edward, *Arctic Journeys*  
 Siegfried, André, *Impressions of South America*  
 Skariatine, Irina, *First to Go Back, an Aristocrat in Soviet  
     Russia*  
 Smolka, Harry, *Forty Thousand against the Arctic*  
 Starkie, Walter, *Spanish Raggle Taggle* (gypsies)  
 Starkie, Walter, *Don Gypsy; Adventures with a Fiddle in South-  
     ern Spain and Barbary*  
 Stevenson, Robert Louis, *Across the Plains*  
 Stevenson, Robert Louis, *The Amateur Emigrant*  
 Stevenson, Robert Louis, *In the South Seas*  
 Stevenson, Robert Louis, *An Inland Voyage*  
 Stevenson, Robert Louis, *Travels with a Donkey*  
 Thomas, Bertram, *Alarms and Excursions in Arabia*  
 Thomas, Lowell, *Beyond Khyber Pass*  
 Tilman, H. W., *Snow on the Equator*  
 Tomlinson, H. M., *The Sea and the Jungle*  
 Villiers, Alan, *Cruise of the Conrad, 1934-1936*  
 Waln, Nora, *The House of Exile* (upper-class Chinese life)  
 Waln, Nora, *Reaching for the Stars* (Nazi Germany)  
 Wharton, Edith, *In Morocco*

## C

Akeley, Carl E., *In Brightest Africa*  
 Akeley, Delia J., *Jungle Portraits*  
 Branch, Douglas, *The Cowboy and His Interpreters*  
 Bullen, Frank T., *The Cruise of the Cachalot* (whale fishing)  
 Byrd, Richard E., *Little America*  
 Byrd, Richard E., *Skycard*  
 Clemens, Samuel L. (Mark Twain), *Innocents Abroad*  
 Clemens, Samuel L., (Mark Twain), *Roughing It*  
 Clemens, Samuel L., (Mark Twain), *A Tramp Abroad*  
 Cody, William F., *An Autobiography of Buffalo Bill*  
 Duguid, Julian, *Green Hell; adventures in the mysterious jun-  
     gles of Eastern Bolivia*  
 Flandrau, Charles Macomb, *Viva Mexico*  
 Garland, Hamlin, *The Book of the American Indian*  
 Grenfell, Wilfred T., *Labrador Days*  
 James, Will, *Cow Country*  
 Johnson, Martin, *Lion*  
 Ketchum, Alton, *Follow the Sun* (an undergraduate's tour of  
     the world)  
 Lagerlöf, Selma, *Wonderful Adventures of Nils*  
 London, Jack, *The Cruise of the Snark*

Muir, John, *Our National Parks*  
Muir, John, *Travels in Alaska*  
O'Sullivan, Maurice, *Twenty Years A-Growing* (an Irish boyhood)  
Riesenbergs, Felix, *Under Sail; a Boy's Voyage around Cape Horn*  
Roosevelt, Theodore, *African Game Trails*  
Stefánsson, Vilhjálmur, *The Friendly Arctic*  
Stefánsson, Vilhjálmur, *My Life with the Eskimos*  
Thomas, Lowell, *Count Luckner* (World War submarine fighting)  
Tschiffely, A. F., *Tschiffely's Ride; ten thousand miles in the saddle from Southern Cross to Pole Star*  
Walden, Arthur T., *Dog Puncher on the Yukon*  
Welzl, Jan, *Thirty Years in the Golden North*  
White, Stewart E., *The Forest* (country north of Lake Superior)

## POPULAR SCIENCE<sup>1</sup>

### B

Baker, Robert H., *When the Stars Come Out*  
Barzun, Jacques, *Race: A Study in Modern Superstition*  
Beebe, Lucius, *High Iron; A Book of Trains*  
Beebe, William, *Arcturus Adventure*  
Beebe, William, *Beneath Tropic Seas*  
Beebe, William, *Galapagos*  
Beebe, William, *Jungle Peace*  
Beebe, William, *Zacca Venture*  
Boas, Franz, *The Mind of Primitive Man*  
Bragg, Sir William Henry, *Concerning the Nature of Things*  
Bragg, Sir William Henry, *The Universe of Light*  
Brewster, Edwin T., *This Puzzling Planet; the earth's unfinished story; how men have read it in the past and how the wayfarer may read it now*  
Brooks, Charles Franklin, *Why the Weather?*  
Curtis, Brian, *The Life Story of the Fish*  
Darwin, Charles, *On the Origin of Species*  
Darwin, C. G., *New Conceptions of Matter*  
DeLeeuw, Adolph L., *Rambling through Science*  
Eddington, A. S., *Stars and Atoms*  
Einstein, Albert, and Infeld, L., *The Evolution of Physics*  
Flint, W. P., and Metcalf, C. L., *Man's Chief Competitors (insect pests)*  
Furnas, C. C., *The Next Hundred Years; the Unfinished Business of Science*  
Furnas, C. C., and S. M., *Man, Bread, and Destiny; the Story of Man's Food*  
Goldschmidt, Richard, *Ascaris: The Biologist's Story of Life*  
Gray, George W., *The Advancing Front of Science*  
Haslett, A. W., *Everyday Science*  
Hegner, R. W., *Big Fleas Have Little Fleas*  
Hodgins, Eric, and Magoun, F. A., *Behemoth* (the romance of machinery)

<sup>1</sup>Brief descriptions of all books are available for students in Room 104.

Hogben, L. T., *Science for the Citizen*  
Hooton, Ernest A., *Apes, Men, and Morons*  
Hudson, W. H., *The Book of a Naturalist*  
Hungerford, Edward, *Men and Iron; The History of the New York Central*  
Huxley, Julian, *A Scientist among the Soviets*  
Huxley, Julian, *Essays in Popular Science*  
Huxley, Julian, *Science and Social Needs*  
Jaffe, Bernard, *Outposts of Science*  
Jastrow, Joseph, *The Story of Human Error*  
Jeans, Sir James Hopwood, and others, *Scientific Progress*  
Jeans, Sir James Hopwood, *The Universe around Us*  
Jeans, Sir James Hopwood, *Through Space and Time*  
Karlson, Paul, *The World around Us; a Modern Guide to Physics*  
Lee, Willis T., *Stories in Stone* (stories in geology)  
Lemon, Harvey B., *Cosmic Rays Thus Far*  
Magoffin, Ralph Van Deman, *Magic Spades; the Romance of Archaeology*  
Mayer, Joseph, *Seven Seals of Science; an account of the unfoldment of orderly knowledge and its influence on human affairs*  
Millikan, Robert A., *Science and Life*  
Millikan, Robert A., *Science and the New Civilization*  
Osborn, Henry Fairfield, *Men of the Old Stone Age*  
Peattie, D. C., *A Prairie Grove* (in Illinois)  
Pickwell, Gayle B., *Weather*  
Russell, Bertrand, *The ABC of Relativity*  
Sanderson, I., *Animal Treasure*  
Shapley, Harlow, *Flights from Chaos*  
Slosson, Edwin E., *Creative Chemistry*  
Taft, Robert, *Photography and the American Scene; a Social History*  
Waldrop, F. C., and Borkin, Joseph, *Television; a Struggle for Power*  
Ward, Charles H., *Exploring the Universe; the incredible discoveries of recent science*  
Woolley, Charles Leonard, *Digging up the Past*

## C

Beatty, Clyde, and Anthony, Edward, *The Big Cage* (animal training)  
Burbank, Luther, and Hall, Wilbur, *The Harvest of the Years* (the methods of a botanist)  
Ellsberg, Edward, *On the Bottom* (raising a sunken submarine)  
Maeterlinck, Maurice, *The Life of the Bee*  
Merriam, John Campbell, *The Living Past* (geological and anthropological discovery)  
Mills, Enos Abijah, *Romance of Geology*  
Moseley, E. L., *Other Worlds* (the stars)

## THE ARTS<sup>1</sup>

Adams, Henry, *Mont Saint Michel and Chartres* (the art of the Middle Ages)

Benton, T. H., *An Artist in America*

Berenson, Bernhard, *The Italian Painters of the Renaissance*

Bidou, Henry, *Chopin*

Bowen, Catherine Drinker, *Friends and Fiddlers* (on delights of music)

Braddell, Darcey, *How to Look at Buildings*

Cellini, Benvenuto, *Autobiography*

Cheney, Sheldon, *Primer of Modern Art*

Copland, Aaron, *What to Listen for in Music*

Cram, Ralph Adams, *My Life in Architecture*

Craven, Thomas, *Men of Art* (from Giotto to the latest masters of French modernism)

Downes, Olin, *The Lure of Music*

Ewen, David, *Twentieth Century Composers*

Geddes, Norman Bel, *Horizons* (modern streamlining)

Hagen, O. F. L., *Art Epochs and Their Leaders*

Haskell, Arnold, *Ballet Panorama*

Haskell, Arnold, and Nouvel, Walter, *Diaghileff* (creator of the Russian ballet)

Huneker, J. G., *Mezzotints in Modern Music* (published 1899)

Kaufman, Schrina, *Everybody's Music*

Kelley, E. S., *Musical Instruments*

Kirstein, Lincoln, *The Dance*

Landowska, Wanda, *Music of the Past*

Ludwig, Emil, *Three Titans* (Michael Angelo, Rembrandt, and Beethoven)

Naumburg, Lambert Mitchell, *Skyscraper* (the romance of skyscrapers, illustrated)

Okakura, Kakuzo, *The Book of Tea* (interpretation of art in Japan)

Pater, Walter, *The Renaissance* (chiefly Italian painters)

Riggs, Arthur S., *Romance of Human Progress*

Rolland, R., *Musicians of Today* (to 1908)

Rorke, J. D. M., *A Musical Pilgrim's Progress*

Schauffler, Robert H., *Mad Musician* (abridgement of his biography of Beethoven)

Spaeth, Sigmund, *The Art of Enjoying Music*

Spaeth, Sigmund, *They Still Sing of Lore*

Specht, Richard, *Johannes Brahms*

Van Loon, H. W., *R. v. R.*, *Being an Account of the Last Years and the Death of One Rembrandt Harmenszoon van Rijn*

Van Loon, H. W., *The Arts*

Wagenknecht, Edward C., *Jenny Lind*

Weismann, A., *Music Comes to Earth* (music conforming to the machine age)

Whitaker, C. H., *Rameses to Rockefeller* (informal history of architecture)

Wright, Frank Lloyd, *An Autobiography* (modern American architect)

<sup>1</sup>Brief descriptions of all books are available for students in Room 104.

## ESSAYS<sup>1</sup>

### A

Brillat-Savarin, Jean A., *The Physiology of Taste* (on fine food and wine)  
Grahame, Kenneth, *Pagan Papers* (essays on loafing and similar subjects)  
Hazlitt, William, *Essays* (by a man who enjoyed living)  
Hewlett, Maurice, *Last Essays* (a pleasant picture of country life)  
James, William, *Selected Papers in Philosophy*  
Lang, Andrew, *Lost Leaders*  
Ruskin, John, *Selections from Ruskin*  
Santayana, George, *Interpretations of Poetry and Religion*  
Smith, Alexander, *Dreamthorp* (aspects of life in an English village)

### B

Beerbohm, Max, *And Even Now*  
Beerbohm, Max, *More*  
Beerbohm, Max, *A Variety of Things*  
Beerbohm, Max, *Yet Again* (on open fires, train-time goodbyes, etc.)  
Belloc, Hilaire, *On* (on the accursed climate, a piece of rope, etc.)  
Belloc, Hilaire, *On Everything* (conversation on minor topics)  
Belloc, Hilaire, *This and That and the Other*  
Benson, A. C., *From a College Window* (on religion, education, literature)  
Brooks, Charles S., *Chimney Pot Papers* (on common everyday life)  
Burroughs, John, *Locusts and Wild Honey* (pleasant essays by a famous naturalist)  
Chesterton, G. K., *Tremendous Trifles* (on the significance of common things)  
Crothers, Samuel McChord, *The Cheerful Giver*  
De Quincey, Thomas, *The Confessions of an English Opium Eater*  
De Quincey, Thomas, *The English Mail Coach*  
Dimnet, Ernest, *The Art of Thinking*  
Edman, Irwin, *Philosopher's Holiday*  
Emerson, Ralph Waldo, *Essays, First Series*  
Galsworthy, John, *The Inn of Tranquility*  
Galsworthy, John, *A Motley* (stories, studies, and impressions)  
Lamb, Charles, *Essays of Elia, First Series*  
Lamb, Charles, *Essays of Elia, Second Series*  
Lamb, Charles, *Selected Essays*  
Lamb, Charles, *Last Essays of Elia*  
Lowell, James Russell, *Fireside Travels*  
McFee, William, *Swallowing the Anchor* (a ship's engineer on shore)  
Milne, A. A., *Not That It Matters* (on games, books snobbery, etc.)

<sup>1</sup>Brief descriptions of all books are available for students in Room 104.

Newton, A. Edward, *A Magnificent Farce, and Other Diversions of a Book Collector*  
Quiller-Couch, Sir Arthur, *On the Art of Writing*  
Repllier, Agnes, *To Think of Tea* (about the English institution of tea drinking)  
Sherman, Stuart Pratt, *My Dear Cornelia*  
Skinner, Cornelie Otis, *Dithers and Jitters*  
Stevenson, Robert Louis, *Memories and Portraits*  
Stevenson, Robert Louis, *Virginibus Puerisque and Other Papers*  
Tomlinson, H. M., *London River* (about the lower Thames)

## C

Baker, Ray Stannard, *Adventures in Contentment*  
Baker, Ray Stannard, *Adventures in Friendship*  
Baker, Ray Stannard, *The Friendly Road*  
Bergengren, Ralph, *The Comforts of Home* (light essays)  
Brooks, Charles S., *Hints to Pilgrims*  
Eaton, Walter Prichard, *Penguin Persons and Peppermints*  
Schauffler, Robert Havens, *Fiddler's Luck* (series of war sketches)

## SOCIAL POINTS OF VIEW<sup>1</sup>

Adams, James Truslow, *Our Business Civilization*  
Allen, Frederick Lewis, *Only Yesterday: An Informal History of the Nineteen-Twenties*  
Armstrong, Hamilton, *We or They: Two Worlds in Conflict*  
Armstrong, Louise, *We Too Are the People*  
Arnold, Matthew, *Culture and Anarchy* (criticism of English society)  
Arnold, Thurman, *The Folklore of Capitalism*  
Baldwin, H. W., and Stone, Shepard (editors) *We Saw It Happen: The News behind the News*  
Beer, Thomas, *The Mauve Decade* (American life in the 1890's)  
Calkins, C., *Spy Overhead, the Story of Industrial Espionage*  
Canby, H. S., *Alma Mater* (Yale in the 1890's)  
Chamberlin, W. H., *Japan Over Asia*  
Chase, Stuart, and Tyler, Marian, *Mexico: A Study of the Two Americas* (comparison of a civilization based on handicraft with one based on machinery)  
Chase, Stuart, *Rich Land, Poor Land: A Study of Waste in the Natural Resources of America*  
Chase, Stuart, *Tragedy of Waste*  
Childs, M. W., *Sweden: the Middle Way*  
Crow, Carl, *Four Hundred Million Customers* (the Chinese)  
Davis, William Stearns, *Life in Elizabethan Days*  
Davis, William Stearns, *Life on a Medieval Barony*  
Dean, Vera, *Europe in Retreat*  
Dickinson, G. Lowes, *After Two Thousand Years* (modern world as viewed by Socrates)  
Dickinson, G. Lowes, *The Greek View of Life*  
Dickinson, G. Lowes, *Letters from a Chinese Official* (an eastern view of western civilization)

<sup>1</sup>Brief descriptions of all books are available for students in Room 104.

Dickinson, G. Lowes, *A Modern Symposium* (on politics and philosophy)

Duranty, Walter, *I Write as I Please* (by a journalist)

Emerson, Ralph Waldo, *English Traits*

Engelbrecht, H. C., *The Revolt against War*

Frazer, Sir James George, *The Golden Bough* (the greatest study of folklore)

Galsworthy, John, *A Commentary* (desire to puncture the complacency of the middle class)

Gauss, Christian, *Life in College* (the present)

Gibbs, Sir Philip, *Ordeal in England*

Huberman, Leo, *Man's Worldly Goods*

Hulbert, A. B., *Forty-Niners*

Huxley, Aldous, *Ends and Means*

Lin Yutang, *The Importance of Living*

Lippmann, Walter, *Inquiry into the Principles of the Good Society*

Lynd, Robert, and Lynd, Helen, *Middletown* (sociological study of a typical American community, in the late nineteen-twenties)

Lynd, Robert, and Lynd, Helen, *Middletown in Transition* (a study of the same community during the depression)

Lyons, E. (editor) *We Cover the World* (by sixteen foreign newspaper correspondents)

Maurois, André, *Miracle of England*

Millis, Walter, *The Road to War: America, 1914-1917*

Mukerji, Dhan Gopal, *Caste and Outcast* (India and America)

Mumford, Lewis, *Sticks and Stones*

Naumburg, Nancy (editor) *We Make the Movies*

Nitobé, Inazo, *Bushido, the Soul of Japan* (an exposition of Japanese thought)

Price, Willard, *Children of the Rising Sun*

Power, Eileen, *Medieval People* (sketches illustrating aspects of social life in the Middle Ages)

Radin, Max, *The Law and Mr. Smith*

Roberts, S. H., *The House That Hitler Built*

Rothery, Agnes, *Denmark. Kingdom of Reason*

Schuschnigg, Kurt, *My Austria*

Seldes, George, *Freedom of the Press*

Selfridge, Harry G., *Romance of Commerce* (commerce all over the world)

Sherman, Stuart Pratt, *Americans*

Sherman, Stuart Pratt, *Shaping Men and Women* (to University of Illinois undergraduates)

Snow, Edgar, *Red Star over China*

Stimson, Henry L., *The Far Eastern Crisis*

Sullivan, Mark, *The Twenties*. Volume VI of *Our Times* (the United States from 1920 to 1930)

Thackeray, William Makepeace, *The Book of Snobs* (ridicule of English snobbery)

Thoreau, Henry David, *Walden* (the return to nature)

Walker, Charles, *American City: A Rank and File History* (Minneapolis)

Wertenbaker, T. J., *The Founding of American Civilization: the Middle Colonies*

White, E. B., *Quo Vadimus; Or the Case for the Bicycle*  
Winter, Ella, *Red Virtue; Human Relationships in the New  
Russia*  
Wright, Frank L., *The Disappearing City*

## CONTEMPORARY PROSE FICTION<sup>1</sup>

### A

Butler, Samuel, *Erewhon* (the land of "Nowhere")  
Butler, Samuel, *The Way of All Flesh*  
Cantwell, Robert, *Land of Plenty* (story of a western lumber  
mill)  
Dos Passos, John, *1919*  
Dos Passos, John, *Manhattan Transfer*  
Dreiser, Theodore, *American Tragedy*  
Forster, E. M., *A Passage to India*  
France, Anatole, *At the Sign of the Reine Pédaue*  
France, Anatole, *Penguin Island*  
Galsworthy, John, *The Forsyte Saga*  
Gogol, Nikolai, *Dead Souls*  
Gorki, Maxim, *The Spy*  
Huxley, Aldous, *This Brave New World* (story of an industrial-  
ized Utopia)  
Kafka, Franz, *The Castle*  
Lagerlöf, Selma, *The Ring of the Löwensköolds*  
Lagerlöf, Selma, *The Story of Gösta Berling*  
Lawrence, D. H., *Sons and Lovers*  
Macaulay, Rose, *Dangerous Ages* (post-war upheaval)  
Mann, Thomas, *Buddenbrooks* (a German *Forsyte Saga*)  
Mann, Thomas, *The Magic Mountain*  
Marquand, John P., *The Late George Apley; a novel in the form  
of a memoir* (subtle satire)  
Reymont, Wladyslaw, *The Peasants*  
Rolland, Romain, *Jean Christophe* (contains: Dawn, Morning,  
Youth, Revolt)  
Rolland, Romain, *Jean Christophe in Paris* (contains: The Mar-  
ket Place, Antoinette, The House)  
Rolland, Romain, *Jean Christophe; Journey's End* (contains:  
Love and Friendship, The Burning Bush, The New Dawn)  
Saint-Exupéry, Antoine de, *Southern Mail* (by airplane)  
Santayana, George, *The Last Puritan* (a philosophical novel)  
Scott, Evelyn, *The Wave*  
Undset, Sigrid, *The Bridal Wreath*  
Undset, Sigrid, *The Cross*  
Undset, Sigrid, *The Mistress of Husaby*  
Wassermann, Jakob, *The Gooseman*  
Wassermann, Jakob, *The World's Illusion* (European society in  
the first days of the war)

### B

Albee, George, *Young Robert* (San Francisco in the early twen-  
tieth century)

<sup>1</sup>Brief descriptions of all books are available for students in Room 104.

Barnes, Margaret Ayer, *Edna, His Wife* (scene is in Chicago)  
Barnes, Margaret Ayer, *Within This Present* (about a wealthy Chicago banking family)  
Barnes, Margaret Ayer, *Years of Grace*  
Bennett, Arnold, *Buried Alive*  
Bennett, Arnold, *Clayhanger*  
Bennett, Arnold, *Denry the Audacious*  
Bennett, Arnold, *The Old Wives' Tale*  
Bojer, Johan, *The Great Hunger*  
Bradford, Roark, *This Side of Jordan*  
Bromfield, Louis, *The Green Bay Tree*  
Brown, Rollo W., *The Fire-Makers* (small coal mining town in Ohio)  
Buck, Pearl, *The Good Earth*  
Buck, Pearl, *The Patriot*  
Busey, Garreta, *The Windbreak*  
Carmer, Carl L., *Stars Fell on Alabama* (tales and sketches of life in Alabama)  
Carmer, Carl L., *Listen for a Lonesome Drum* (tales and sketches of life in New York State)  
Cather, Willa S., *Death Comes for the Archbishop*  
Cather, Willa S., *A Lost Lady* (compare with *Madame Bovary*)  
Cather, Willa S., *My Ántonia*  
Cather, Willa S., *O Pioneers!*  
Cather, Willa S., *The Song of the Lark*  
Chase, Mary Ellen, *Mary Peters*  
Chase, Mary Ellen, *Silas Crockett* (four generations of a New England family)  
Conrad, Joseph, *Lord Jim*  
Conrad, Joseph, *The Nigger of the Narcissus*  
Conrad, Joseph, *Nostromo*  
Conrad, Joseph, *The Rescue*  
Conrad, Joseph, *Romance*  
Conrad, Joseph, *The Rover*  
Conrad, Joseph, *Victory*  
Cronin, A. J., *The Citadel*  
De Morgan, William F., *Alice for Short*  
De Morgan, William F., *Joseph Vance*  
Dobson, Ruth L., *Straw in the Wind*  
Douglas, Norman, *South Wind*  
Dreiser, Theodore, *Jennie Gerhardt*  
Duguid, J., *Tiger Man*  
Edmonds, Walter D., *The Big Barn*  
Edmonds, Walter D., *Drums Along the Mohawk* (scene is the Mohawk Valley from 1776 to 1784)  
Edmonds, Walter D., *Erie Water* (concerns the building of the Erie Canal)  
Edmonds, Walter D., *Rome Haul* (canal boat life in the 1850's)  
Fallada, Hans, *Little Man, What Now?*  
Ferber, Edna, *Cimarron*  
Field, Rachel, *All This and Heaven, Too*  
Földes, Jolán, *Prelude to Love*  
Forbes, Esther, *Paradise* (American colonial life)  
France, Anatole, *The Crime of Sylvestre Bonnard*

France, Anatole, *My Friend's Book* (autobiography)  
 Gale, Zona, *Birth* (story of a small Wisconsin town)  
 Galsworthy, John, *The Country House*  
 Galsworthy, John, *The Patrician*  
 Galsworthy, John, *The Silver Spoon*  
 Galsworthy, John, *The Swan Song*  
 Galsworthy, John, *The White Monkey*  
 Gissing, George, *New Grub Street*  
 Glasgow, Ellen, *Barren Ground*  
 Glaspell, Susan, *Brook Evans*  
 Gordon, Caroline, *None Shall Look Back* (Civil War story)  
 Hamsun, Knut, *Growth of the Soil* (pioneer novel, scene in Norway)  
 Hemon, Louis, *Maria Chapdelaine; a Tale of the Lake St. John Country*  
 Herbst, Josephine, *Pity Is Not Enough*  
 Hergesheimer, Joseph, *Balisand* (just after the American Revolution)  
 Hergesheimer, Joseph, *The Limestone Tree*  
 Hergesheimer, Joseph, *The Three Black Pennies*  
 Hilton, James, *Lost Horizon*  
 Holtby, Winifred, *South Riding* (life in an English town)  
 Hudson, W. H., *Green Mansions*  
 Johnson, Josephine, *Now in November* (farm life in the Middle West)  
 Kennedy, Margaret, *The Constant Nymph*  
 Komroff, Manuel, *Coronet*  
 Krause, Herbert, *Wind without Rain*  
 Krey, Laura, *And Tell of Time*  
 Löns, H., *Harm Wulf* (the Thirty Years War, 1618-1648)  
 Macaulay, Rose, *The Shadow Flies* (a story of seventeenth century England)  
 Malraux, André, *Man's Fate* (Communist Revolution in China)  
 Malraux, André, *Man's Hope* (Spanish Civil War)  
 Masefield, John, *Sard Harker* (an adventure story)  
 Maugham, William Somerset, *The Moon and Sixpence*  
 Maugham, William Somerset, *Of Human Bondage*  
 Maxwell, William, *They Came Like Swallows*  
 Moore, George, *Esther Waters*  
 Norris, Frank, *The Octopus*  
 Page, Elizabeth, *The Tree of Liberty* (America, 1754-1806)  
 Parrish, Anne, *The Perennial Bachelor*  
 Peterkin, Julia, *Scarlet Sister Mary* (negroes of South Carolina)  
 Priestley, J. B., *Angel Pavement*  
 Priestley, J. B., *The Good Companions*  
 Rawlings, Marjorie, *The Yearling*  
 Remarque, Erich, *All Quiet on the Western Front*  
 Roberts, Elizabeth Madox, *The Great Meadow*  
 Roberts, Kenneth, *Arundel* (story of the American Revolution)  
 Roberts, Kenneth, *Northwest Passage*  
 Rolvaag, O. E., *Giants in the Earth* } (novels of pioneer life)  
 Rolvaag, O. E., *Peder Victorious* }  
 Saint-Exupéry, Antoine de, *Night Flight*  
 Sedgwick, Anne Douglas, *The Little French Girl*

Shaw, George Bernard, *An Unsocial Socialist*  
Shiriaev, Petr, *Flattery's Foal*  
Sinclair, May, *The Divine Fire*  
Steinbeck, John, *Tortilla Flats*  
Strong, L. A. G., *The Garden* (a childhood in Dublin)  
Swinnerton, Frank, *Nocturne* (the story of one night and five people)  
Synge, John M., *The Aran Islands* (travel narrative)  
Tate, Allen, *The Fathers*  
Tomlinson, H. M., *All Our Yesterdays* (the war and its backgrounds)  
Tomlinson, H. M., *Gallions Reach* (London, India, and Malay Peninsula)  
Walpole, Hugh, *The Cathedral* (struggle for power in a cathedral town)  
Walpole, Hugh, *Fortitude*  
Walpole, Hugh, *Jeremy*  
Wells, H. G., *Mr. Britling Sees It Through* (England in wartime)  
Wells, H. G., *Tono-Bungay*  
Werfel, Franz, *Forty Days of Musa Dagh* (Armenian heroism)  
Werfel, Franz, *Hearken unto the Voice*  
Wharton, Edith, *The Age of Innocence*  
Wharton, Edith, *The House of Mirth*  
White, T. H., *The Sword in the Stone*  
Wilder, Thornton, *The Bridge of San Luis Rey*  
Wilson, Margaret, *The Able McLaughlins*  
Wolfe, Thomas, *Look Homeward Angel* (family life in a Southern state)

## C

Boyd, James, *Drums* (South Carolina just before the American Revolution)  
Boyd, James, *Marching On* (the South during the Civil War)  
La Farge, Oliver, *Laughing Boy* (a story of Indian life)  
Lewis, Sinclair, *Arrowsmith* (story of a physician)  
Lewis, Sinclair, *Babbitt* (satire on American middle-class life)  
Lewis, Sinclair, *Dodsworth*  
Locke, William J., *The Beloved Vagabond*  
London, Jack, *The Sea Wolf*  
MacKenzie, Compton, *Rich Relatives*  
Tarkington, Booth, *Alice Adams*  
Wharton, Edith, *Ethan Frome*  
Wharton, Edith, *The Old Maid*  
Wharton, Edith, *The Spark*  
Wharton, Edith, *False Dawn*  
Wharton, Edith, *New Year's Day*  
Wilder, Thornton, *The Woman of Andros*

## STANDARD PROSE FICTION<sup>1</sup>

### A

Balzac, Honoré de, *The Country Doctor* ("production for use" a hundred years ago)  
Balzac Honoré de, *César Birotteau* (a story of bankruptcy through over-expansion)  
Balzac, Honoré de, *The Magic Skin*  
Balzac, Honoré de, *Père Goriot* (theme of filial ingratitude)  
Bunyan, John, *Pilgrim's Progress*  
Cervantes, Miguel de, *Don Quixote of La Mancha*  
Dickens, Charles, *Pickwick Papers*  
Dostoevski, Feodor, *The Brothers Karamazov* (a famous novel of Russian life)  
Dostoevski, Feodor, *Crime and Punishment* (of special interest to pre-legal students)  
Eliot, George, (Mary Ann Evans), *Adam Bede*  
Eliot, George (Mary Ann Evans), *Felix Holt*  
Eliot, George (Mary Ann Evans), *Middlemarch*  
Eliot, George (Mary Ann Evans), *Romola*  
Flaubert, Gustave, *Madame Bovary* (a study in character dis-integration)  
Goethe, Johann Wolfgang von, *Wilhelm Meister* (a study in character development)  
Hugo, Victor, *Les Misérables*  
James, Henry, *The American* (an American encounters European culture)  
James, Henry, *Daisy Miller*  
James, Henry, *The Europeans*  
James, Henry, *The Portrait of a Lady*  
Kingsley, Charles, *Hypatia* (an historical novel about the fifth century)  
Malory, Sir Thomas, *Le Morte d'Arthur*  
Meredith, George, *Diana of the Crossways*  
Meredith, George, *The Egoist*  
Meredith, George, *Evan Harrington*  
Pater, Walter, *Marius, the Epicurean* (life in the time of Marcus Aurelius)  
Reade, Charles, *The Cloister and the Hearth* (life in the fifteenth century)  
Stendahl, (Henri-Marie Beyle), *The Chartreuse of Parma* (Italian court life and intrigue)  
Thackeray, William Makepeace, *Vanity Fair*  
Tolstoi, Count Leo N., *War and Peace* (life in Russia)

### B

Austen, Jane, *Emma*  
Austen, Jane, *Northanger Abbey*  
Austen, Jane, *Pride and Prejudice*  
Austen, Jane, *Sense and Sensibility*  
Balzac, Honoré de, *Eugénie Grandet*  
Blackmore, R. D., *Lorna Doone*

<sup>1</sup>Brief descriptions of all books are available for students in Room 104.

Brontë, Charlotte, *Jane Eyre*  
Brontë, Emily, *Wuthering Heights*  
Burney, Fanny, *Evelina*  
Daudet, Alphonse, *Tartarin of Tarascon and Tartarin on the Alps*  
DeFoe, Daniel, *Captain Singleton*  
DeFoe, Daniel, *Moll Flanders*  
Dickens, Charles, *Bleak House*  
Dickens, Charles, *David Copperfield*  
Dickens, Charles, *Martin Chuzzlewit*  
Dickens, Charles, *The Old Curiosity Shop*  
Eliot, George (Mary Ann Evans), *The Mill on the Floss*  
Fielding, Henry, *Joseph Andrews*  
Fielding, Henry, *Tom Jones*  
Gaskell, Elizabeth, *Cranford* (life in a small English village)  
Goldsmith, Oliver, *The Vicar of Wakefield*  
Hardy, Thomas, *Far from the Madding Crowd*  
Hardy, Thomas, *Life and Death of the Mayor of Casterbridge*  
Hardy, Thomas, *A Pair of Blue Eyes*  
Hardy, Thomas, *The Return of the Native*  
Hardy, Thomas, *Tess of the D'Urbervilles*  
Hawthorne, Nathaniel, *The Blithedale Romance*  
Hawthorne, Nathaniel, *The Marble Faun*  
Hawthorne, Nathaniel, *The Scarlet Letter*  
Howells, William Dean, *April Hopes*  
Howells, William Dean, *A Modern Instance*  
Howells, William Dean, *The Rise of Silas Lapham*  
Hugo, Victor, *The Hunchback of Notre Dame*  
Hugo, Victor, *Ninety-Three*  
Hugo, Victor, *Toilers of the Sea*  
Johnson, Samuel, *Rasselas* (the search for happiness)  
Johnston, Mary, *To Have and to Hold*  
Kingsley, Charles, *Alton Locke*  
Kingsley, Charles, *Westward Ho!*  
La Fayette, Marie Madelaine Pioche, *The Princess of Cleves*  
Loti, Pierre (Louis Marie Julien Viaud), *An Iceland Fisherman*  
Lytton, Edward, *The Last Days of Pompeii*  
Manzoni, Alessandro, *The Betrothed* (adventure in Italy)  
Maupassant, Guy de, *Pierre and Jean*  
Melville, Herman, *Moby Dick*  
Melville, Herman, *Typee* (in the South Sea Islands)  
Mitchell, S. Weir, *Hugh Wynne* (story of the Revolutionary War)  
Reade, Charles, *Put Yourself in His Place* (struggle between capital and labor)  
Sand, George (pseud.), *The Devil's Pool and Francois the Waif*  
Scott, Sir Walter, *The Abbot*  
Scott, Sir Walter, *The Antiquary*  
Scott, Sir Walter, *The Bride of Lammermoor*  
Scott, Sir Walter, *Guy Mannering*  
Scott, Sir Walter, *Old Mortality*  
Scott, Sir Walter, *Rob Roy*  
Scott, Sir Walter, *Waverly*  
Sienkiewicz, Henryk, *Quo Vadis?*  
Sienkiewicz, Henryk, *With Fire and Sword*

Sudermann, Hermann, *Dame Care*  
Thackeray, William Makepeace, *Henry Esmond*  
Thackeray, William Makepeace, *The Newcomes*  
Thackeray, William Makepeace, *Pendennis* (university life and  
London)  
Thackeray, William Makepeace, *The Virginians*  
Tolstoi, Count Leo N., *Anna Karenina*  
Tolstoi, Count Leo N., *The Resurrection*  
Trollope, Anthony, *Barchester Towers*  
Trollope, Anthony, *Dr. Thorne*  
Trollope, Anthony, *The Warden*  
Turgenev, Ivan S., *Fathers and Children*  
Turgenev, Ivan S., *Virgin Soil*

## C

Carroll, Lewis (Charles Dodgson), *Alice's Adventures in Wond-  
erland*  
Carroll, Lewis (Charles Dodgson), *Through the Looking Glass*  
Churchill, Winston, *The Crisis*  
Churchill, Winston, *Richard Carvel*  
Clemens, Samuel L. (Mark Twain), *The Prince and the Pauper*  
Cooper, James Fenimore, *The Pilot*  
Cooper, James Fenimore, *The Prairie*  
Cooper, James Fenimore, *The Spy*  
DeFoe, Daniel, *Robinson Crusoe*  
Dickens, Charles, *Oliver Twist*  
Doyle, Sir Arthur Conan, *The White Company*  
Dumas, Alexandre, *The Count of Monte Cristo*  
Dumas, Alexandre, *The Three Musketeers*  
Hughes, Thomas, *Tom Brown at Oxford*  
Hughes, Thomas, *Tom Brown's School Days*  
Kipling, Rudyard, *Captains Courageous*  
Kipling, Rudyard, *Kim*  
Kipling, Rudyard, *The Light That Failed*  
Scott, Sir Walter, *Kenilworth*  
Scott, Sir Walter, *Quentin Durward*  
Scott, Sir Walter, *The Talisman*  
Stevenson, Robert Louis, *The Ebb-Tide*  
Stevenson, Robert Louis, *Kidnapped*  
Stevenson, Robert Louis, *The Master of Ballantrae*  
Stevenson, Robert Louis, *St. Ives*  
Stevenson, Robert Louis, *The Strange Case of Dr. Jekyll and Mr.  
Hyde*  
Swift, Jonathan, *Gulliver's Travels*

## SHORT STORIES<sup>1</sup>

### Anthologies of Short Stories

Bates, S. C., *Twentieth Century Stories*  
Brewster, D., *A Book of Modern Short Stories*  
Brewster, D., *A Book of Contemporary Short Stories*  
Brown, Leonard, *Modern Short Stories*

<sup>1</sup>Brief descriptions of all books are available for students in Room 104.

Burnett and Foley, *Story, 1931-33*  
 Burrel and Cerf, *The Bedside Book of Famous American Stories*  
 Cross, E. A., *The Book of the Short Story* (an excellent anthology)  
 Dashiell, A., *Editor's Choice*  
 O'Brien, E., *Twenty-five Best Stories*  
 O'Brien, E., *Short Story Case Book*  
 Pence, R. W., *Short Stories of Today*

**Collections of Short Stories by One Author**

Anderson, Sherwood, *Winesburg, Ohio*  
 Bates, Ralph, *Sirocco and Other Stories*  
 Beerbohm, Max, *Seven Men*  
 Cable, G. W., *Old Creole Days*  
 Caldwell, E., *American Earth*  
 Caldwell, E., *Kneel to the Rising Sun*  
 Callaghan, M., *A Native Argosy*  
 Cather, Willa, *Youth and the Bright Medusa* (stories of artists and musicians)  
 Chekov, A., *Stories*  
 Clemens, Samuel L. (Mark Twain), *The Mysterious Stranger and Other Stories*  
 Conrad, Joseph, *Typhoon and Other Stories*  
 Crane, S., *Maggie and Other Stories*  
 Dreiser, T., *Chains*  
 Dreiser, T., *Free and Other Stories*  
 Edmonds, Walter D., *Mostly Canallers* (dealing with life on the Erie Canal)  
 Galsworthy, John, *Caravan*  
 Garland, Hamlin, *Main-Travelled Roads*  
 Hardy, Thomas, *Wessex Tales*  
 Hardy, Thomas, *Life's Little Ironies*  
 Harte, Bret, *Luck of Roaring Camp*  
 Hawthorne, Nathaniel, *Mosses from an Old Manse*  
 Hawthorne, Nathaniel, *Twice Told Tales*  
 Kipling, Rudyard, *Debits and Credits*  
 Kipling, Rudyard, *Selected Stories*  
 Kipling, Rudyard, *The Day's Work*  
 Lardner, Ring, *Roundup*  
 Maugham, W. Somerset, *East and West*  
 Maupassant, Guy de, *The Odd Number*  
 Mansfield, Katharine, *Bliss*  
 Mansfield, Katharine, *Garden Party*  
 O'Flaherty, L., *Spring Sowing*  
 Parker, Dorothy, *Laments for the Living*  
 Poe, Edgar Allan, *Selected Tales*  
 Steele, Wilbur Daniel, *Land's End and Other Stories*  
 Steele, Wilbur Daniel, *The Man Who Saw through Heaven*  
 Steinbeck, John, *The Long Valley* (in California)  
 Stephens, James, *Etched in Moonlight*  
 Stevenson, Robert Louis, *New Arabian Nights*  
 Stevenson, Robert Louis, *The Merry Men*  
 Strong, L. A. G., *Don Juan and the Wheelbarrow*

Strong, L. A. G., *The English Captain* (scene is Scotland, Ireland, and Devon)  
Suckow, Ruth, *Iowa Interiors*  
Suckow, Ruth, *Children and Older People*  
Wharton, Edith, *Certain People*  
Wharton, Edith, *Xingu and Other Stories*

## DRAMA (FOREIGN)<sup>1</sup>

### A

Aeschylus, *Agamemnon*  
Aeschylus, *Prometheus Bound*  
Chekhov, Anton, *The Cherry Orchard* (a tragedy of Russian life)  
Chekhov, Anton, *The Three Sisters* (Russian provincial life)  
Chekhov, Anton, *Uncle Vanya* (a study of Russian temperament)  
Complete Greek Drama, edited by Oates and O'Neill  
Corneille, Pierre, *The Cid*  
Euripides, *Electra* (compare with O'Neill's *Mourning Becomes Electra*)  
Euripides, *Iphigenia in Tauris*  
Euripides, *Medea*  
Goethe, Johann Wolfgang von, *Faust*  
Gorky, Maxim, *The Lower Depths* (pre-Soviet slums)  
Ibsen, Henrik, *Brand*  
Ibsen, Henrik, *Hedda Gabler*  
Ibsen, Henrik, *The Master Builder*  
Ibsen, Henrik, *Rosmersholm*  
Maeterlinck, Maurice, *Pelléas and Mélisande*  
Pirandello, Luigi, *As You Desire Me*  
Pirandello, Luigi, *Henry IV* (in *Three Plays*) (insanity motive)  
Pirandello, Luigi, *Right You Are (If you think so)*  
(In *Three Plays*)  
Pirandello, Luigi, *Six Characters in Search of an Author*  
(In *Three Plays*)  
Sophocles, *Antigone*  
Sophocles, *Electra*  
Sophocles, *Oedipus*  
Strindberg, August, *The Dance of Death* (in *Easter*)  
Strindberg, August, *A Dream Play* (in *Easter*)  
Strindberg, August, *Easter*  
Strindberg, August, *The Ghost Sonata* (in *Easter*)  
Tolstoi, Leo, *The Power of Darkness* (a father murders his newborn child)

### B

Andreyev, Leonid N., *He Who Gets Slapped* (circus background)  
Bjornson, Bjornstjerne, *Beyond Our Power*  
Bjornson, Bjornstjerne, *The Gauntlet*  
France, Anatole, *The Man Who Married a Dumb Wife*  
Hugo, Victor, *Hernani* (Spanish historical romance)

<sup>1</sup>Brief descriptions of all books are available for students in Room 104.

Ibsen, Henrik, *A Doll's House*  
 Ibsen, Henrik, *Pillars of Society*  
 Maeterlinck, Maurice, *The Blue Bird* (the search for happiness)  
 Maeterlinck, Maurice, *The Intruder*  
 Molière (Jean Baptiste Poquelin), *The Doctor in Spite of Himself*  
 Rostand, Edmond, *L'Aiglon* (Napoleon's son)  
 Rostand, Edmond, *Cyrano de Bergerac* (soldier-poet)  
 Rostand, Edmond, *The Romancers*  
 Schiller, Johann Christoph Frederich von, *Maria Stuart*  
 Sudermann, Hermann, *Magda*

### DRAMA (ENGLISH AND AMERICAN)<sup>1</sup>

#### A

Bulwer-Lytton, Edward, *Richelieu*  
 Dunsany, Lord, *The Gods of the Mountain*  
 Dunsany, Lord, *The Laughter of the Gods* (in *Plays of Gods and Men*)  
 Dunsany, Lord, *A Night at an Inn* (in *Plays of Gods and Men*)  
 Dunsany, Lord, *The Tents of the Arabs* (in *Plays of Gods and Men*)  
 Eliot, T. S., *Family Reunion*  
 Eliot, T. S., *Murder in the Cathedral*  
 Gregory, Lady, *The Bogie Men* (in *New Comedies*)  
 Gregory, Lady, *Coats* (in *New Comedies*)  
 Gregory, Lady, *Damer's Gold* (in *New Comedies*)  
 Gregory, Lady, *The Full Moon* (in *New Comedies*)  
 Gregory, Lady, *The Gaol Gate* (in *Seven Short Plays*)  
 Gregory, Lady, *Hyacinth Halvey* (in *Seven Short Plays*)  
 Gregory, Lady, *The Jack Daw* (in *Seven Short Plays*)  
 Gregory, Lady, *McDonough's Wife* (in *New Comedies*)  
 Gregory, Lady, *The Rising of the Moon* (in *Seven Short Plays*)  
 Gregory, Lady, *Spreading the News* (in *Seven Short Plays*)  
 Gregory, Lady, *The Traveling Man* (in *Seven Short Plays*)  
 Gregory, Lady, *The Workhouse Ward* (in *Seven Short Plays*)  
 MacKaye, Percy, *Jeanne d'Arc* (compare with Clemens' *Joan of Arc*)  
 MacKaye, Percy, *The Scarecrow* (from a tale by Hawthorne)  
 Millay, Edna St. Vincent, *The King's Henchman* (opera)  
 O'Neill, Eugene G., *The Great God Brown*  
 O'Neill, Eugene G., *Mourning Becomes Electra* (compare with Euripides' *Electra*)  
 O'Neill, Eugene G., *Strange Interlude*  
 Shaw, George Bernard, *Androcles and the Lion* (satiric fable)  
 Shaw, George Bernard, *Candida*  
 Shaw, George Bernard, *Man and Superman*  
 Shaw, George Bernard, *Pygmalion*  
 Shaw, George Bernard, *Saint Joan* (compare with MacKaye's *Jeanne d'Arc*)  
 Shaw, George Bernard, *You Never Can Tell*  
 Spender, Stephen, *Trial of a Judge*

<sup>1</sup>Brief descriptions of all books are available for students in Room 104.

Synge, John M., *The Play Boy of the Western World*  
Synge, John M., *Riders to the Sea*  
Synge, John M., *The Well of the Saints* (Irish peasants)  
Yeats, William Butler, *The Land of Heart's Desire*

## B

Anderson, Maxwell, *Elizabeth the Queen*  
Anderson, Maxwell, *Mary of Scotland*  
Anderson, Maxwell, *Winterset*  
Anderson, Maxwell, and Stallings, Laurence, *The Buccaneer*  
Anderson, Maxwell, and Stallings, Laurence, *First Flight*  
Anderson, Maxwell, and Stallings, Laurence, *What Price Glory*  
Balderston, John Lloyd, and Squire, J. C., *Berkeley Square*  
Barrie, Sir James M., *The Admirable Crichton*  
Barrie, Sir James M., *Quality Street* (Napoleonic wars)  
Barrie, Sir James M., *What Every Woman Knows*  
Barry, Phillip, *Animal Kingdom*  
Bennett, Arnold, and Knoblock, Edward, *Milestones*  
Besier, Rudolf, *The Barretts of Wimpole Street* (compare with *Flush*)  
Connelly, Marcus Cook, *The Green Pastures* (Negro)  
Coward, Noel, *Play Parade* (collection of seven plays)  
Coward, Noel, *Tonight at 8:30* (collection of nine one-act plays)  
Crothers, Rachel, *Susan and God*  
Dayton, Katharine, and Kaufman, George, *First Lady*  
Ferber, Edna, and Kaufman, George, *Stage Door*  
Ferris, Walter, *Death Takes a Holiday* (Italian fantasy)  
Galsworthy, John, *Justice* (indicting British divorce laws)  
Galsworthy, John, *The Silver Box* (class injustice)  
Galsworthy, John, *Strife* (industrial strike)  
Gilbert, W. S., and Sullivan, Sir Arthur, *Complete Plays*  
Goldsmith, Oliver, *She Stoops to Conquer*  
Hart, Moss, and Kaufman, George S., *You Can't Take It with You* (best comedy of 1937)  
Kaufman, George, and Ferber, Edna, *Dinner at Eight*  
Kaufman, George, and Ryskind, Morris, *Of Thee I Sing*  
MacLeish, Archibald, *Air Raid, a Verse Play for Radio*  
MacLeish, Archibald, *The Fall of the City; Verse Play for Radio*  
MacLeish, Archibald, *Panic, a Play in Verse*  
Milne, A. A., *Mr. Pim Passes By* (whimsical comedy)  
Odets, Clifford, *Waiting for Lefty*  
O'Casey, Sean, *Juno and the Paycock* (Dublin tenements)  
O'Casey, Sean, *The Shadow of a Gunman* (Irish independence)  
O'Neill, Eugene G., *Ah, Wilderness* (comedy of adolescence)  
O'Neill, Eugene G., *Anna Christie* ("Dat old debbil Sea")  
O'Neill, Eugene G., *Days Without End* (modern miracle play)  
O'Neill, Eugene G., *Desire Under the Elms*  
O'Neill, Eugene G., *Dynamo* (Is Electricity God?)  
O'Neill, Eugene G., *The Emperor Jones* (study of fear)  
O'Neill, Eugene G., *Lazarus Laughed* (at death)  
O'Neill, Eugene G., *Marco Millions* (a Renaissance Babbitt)  
Pinero, Sir Arthur W., *The Second Mrs. Tanqueray*  
Pinero, Sir Arthur W., *Sweet Lavender*

Pinero, Sir Arthur W., *Trelawney of the Wells* (actors)  
 Rice, Elmer, *Counsellor-at-law*  
 Rice, Elmer, *Street Scene*  
 Rice, Elmer, *The Subway* (modernistic tragedy)  
 Shakespeare (consult your instructor)  
 Sheridan, Richard Brinsley, *The Rivals*  
 Sheridan, Richard Brinsley, *The School for Scandal*  
 Sheriff, Robert Cedric, *Journey's End* (World War)  
 Sherwood, Robert, *Abe Lincoln in Illinois*  
 Sherwood, Robert, *The Petrified Forest*  
 Sherwood, Robert, *Idiots' Delight*  
 Sherwood, Robert, *Reunion in Vienna*  
 Torrence, Ridgely, *Granny Maumee*  
 Torrence, Ridgely, *The Rider of Dreams* (in *Granny Maumee*)  
 Torrence, Ridgely, *Simon the Cyrenian* (in *Granny Maumee*) }  
     (Plays for a negro theatre.) (Read three for one report)  
 Wilde, Oscar, *Lady Windermere's Fan*  
 Wilde, Oscar, *The Importance of Being Earnest*  
 Wilde, Oscar, *A Woman of No Importance*  
 Wilder, Thornton, *Our Town*

#### ANTHOLOGIES OF POETRY<sup>1</sup>

Cullen, Countee, *Caroling Dusk—An Anthology of Verse by Negro Poets*  
 Johnson, James W., *The Book of American Negro Poetry*  
 Landis, Paul, *Illini Poetry 1924-1929* (by students and teachers at this University)  
 Lomax, John A., *Cowboy Songs and Other Frontier Ballads*  
 Lomax, John A., *Songs of the Cattle Trail*  
 Rittenhouse, Jessie B., *The Little Book of Modern Verse*  
 Sandburg, Carl, *The American Songbag*  
 Stork, Charles, *Anthology of Swedish Lyrics from 1750 to 1925*  
 Untermeyer, Louis, *Modern American Poetry*  
 Van Doren, Mark, *American Poets 1630-1930*  
 Van Doren, Mark, *An Anthology of World Poetry*

#### POETRY<sup>1</sup>

##### A

Aiken, Conrad P., *Punch: the Immortal Liar* (folk narrative)  
 Auden, W. H., and MacNeice, Louis, *Letters from Iceland*  
 Brooke, Rupert, *Collected Poems*  
 Colum, Padraic, *Wild Earth and Other Poems* (rural Ireland)  
 Davies, William H., *Collected Poems* (England's tramp poet)  
 De La Mare, Walter J., *The Listeners and Other Poems*  
 Dickinson, Emily, *Complete Poems* (our best woman poet)  
 Eliot, T. S., *Collected Poems*  
 Fearing, Kenneth, *Dead Reckoning* (social protest)  
 Flecker, James Elroy, *Collected Poems* (disciple of Byron)  
 Gibson, Wilfred Wilson, *Collected Poems* (songs of the worker)  
 Hardy, Thomas, *Collected Poems* (ironic tales and portraits)  
 Housman, A. E., *A Shropshire Lad* (bitter lyrics of youth)

<sup>1</sup>Brief descriptions of all books are available for students in Room 104.

Lanier, Sidney, *Poems* (post-Civil War Southern poet)  
Ledwidge, Francis, *Complete Poems* (nature lyrics)  
Lowell, Amy, *Can Grande's Castle* (historical)  
Lowell, Amy, *Pictures of the Floating World* (from Oriental models)  
Millay, Edna St. Vincent, *The Buck in the Snow and Other Poems*  
Millay, Edna St. Vincent, *A Few Figs from Thistles*  
Millay, Edna St. Vincent, *The Harp-Weaver and Other Poems*  
Millay, Edna St. Vincent, *Renassenee and Other Poems*  
Millay, Edna St. Vincent, *Second April*  
Robinson, Edwin Arlington, *Collected Poems*  
Robinson, Edwin Arlington, *Tristram*  
Stephens, James, *Collected Poems* (gay Irish singing)  
Wylie, Elinor H., *Angels and Earthly Creatures*  
Wylie, Elinor H., *Black Armour* (subtle and personal)  
Wylie, Elinor H., *Nets to Catch the Wind*  
Wylie, Elinor H., *Trivial Breath*  
Yeats, William Butler, *Early Poems and Stories* (Irish)  
Yeats, William Butler, *Later Poems*  
Yeats, William Butler, *The Tower*

## B

Benét, Stephen Vincent, *Burning City*  
Benét, Stephen Vincent, *John Brown's Body* (Civil War epic)  
Benét, Stephen Vincent, *Young Adventure* (undergraduate verse)  
Brown, Sterling, *Southern Road* (from Negro folk songs)  
Bynner, Witter, *Indian Earth* (New Mexico)  
Carroll, Lewis (Charles Dodgson), *Collected Verse* (humorous)  
Coffin, Robert P., *Ballads of Square-Toed Americans*  
Cullen, Countee, *The Black Christ and Other Poems*  
Cullen, Countee, *Color*  
Cullen, Countee, *Copper Sun*  
De La Mare, Walter J., *Selected Poems* (mostly nature themes)  
Dresbach, Glenn Ward, *The Wind in the Cedars* (Southwest)  
Evans, Abbie, *The Bright North*  
Engle, Paul, *Cora*  
Fletcher, John Gould, *Breakers and Granite* (U. S. panorama)  
Frost, Robert, *A Boy's Will* (compare with Housman's *Shropshire Lad*)  
Frost, Robert, *A Further Range*  
Frost, Robert, *New Hampshire*  
Frost, Robert, *North of Boston*  
Frost, Robert, *Selected Poems*  
Henley, William Ernest, *Poems*  
Johnson, James W., *God's Trombones—Seven Negro Sermons in Verse*  
Johnson, Josephine, *Year's End*  
Kipling, Rudyard, *Verse* (British soldiers and colonists)  
Knibbs, Henry Herbert, *Saddle Songs and Other Verse*  
Lindsay, Vachel, *The Chinese Nightingale and Other Poems*  
Lindsay, Vachel, *The Congo and other Poems*  
Lorentz, Pare, *The River*

Lowell, Amy, *Selected Poems* (free-verse experiments)  
 McKay, Claude, *Harlem Shadows*  
 Masefield, John, *The Everlasting Merey and the Widow in the Bye Street* (narrative verse)  
 Masefield, John, *Reynard the Fox*  
 Masefield, John, *Salt-Water Ballads*  
 Masefield, John, *Selected Poems*  
 Masters, Edgar Lee, *Poems of People*  
 Masters, Edgar Lee, *Spoon River Anthology* (Illinois epitaphs)  
 Millay, Edna St. Vincent, *Conversation at Midnight*  
 Neihardt, John G., *The Song of Hugh Glass* (fur-trading)  
 Noyes, Alfred, *Collected Poems* (three volumes—read any one)  
 Noyes, Alfred, *Tales of the Mermaid Tavern* (Shakespeare, etc.)  
 Parker, Dorothy, *Death and Taxes* (flippant and amusing)  
 Parker, Dorothy, *Enough Rope*  
 Piper, Edwin Ford, *Barbed Wire and Wayfarers*  
 Sandburg, Carl, *Chicago Poems*  
 Sandburg, Carl, *Cornhuskers*  
 Sandburg, Carl, *Good Morning, Ameriea*  
 Sandburg, Carl, *The People, Yes*  
 Sandburg, Carl, *Slabs of the Sunburnt West*  
 Sandburg, Carl, *Smoke and Steel*  
 Sarrett, Lew, *Slow Smoke* (Indians and the old West)  
 Sassoon, Siegfried L., *Counter Attack* (anti-war)  
 Sassoon, Siegfried L., *The Old Huntsman*  
 Teasdale, Sara, *Flame and Shadow*  
 Teasdale, Sara, *Love Songs*  
 Teasdale, Sara, *Rivers to the Sea*  
 Untermeyer, Louis, *Roast Leviathan*  
 Van Doren, Mark, *Jonathan Gentry* (historical verse-novel)  
 Van Doren, Mark, *Spring Thunder and Other Poems*

#### ABOUT BOOKS AND AUTHORS<sup>1</sup>

##### A

Adams, Joseph Quincy, *A Life of William Shakespeare*  
 Beerbohm, Max, *Around Theatres* (British stage, 1898 to 1910)  
 Bennett, Arnold, *Literary Taste: How to Form It*  
 Erskine, John, *The Kinds of Poetry and Other Essays*  
 Gardiner, John Hays, *The Bible as English Literature*  
 Lockhart, John Gibson, *The Life of Sir Walter Scott* (abridged)  
 Lowes, John Livingston, *Convention and Revolt in Poetry*  
 Shaw, George Bernard, *Dramatic Opinions and Essays*, Volume I  
 Shaw, George Bernard, *Dramatic Opinions and Essays*, Volume II  
 Wilson, J. Dover, *The Essential Shakespeare: A Biographical Adventure*

##### B

Auslander, Joseph, and Hill, Frank Ernest, *The Winged Horse*  
 Boas, Louise, *Elizabeth Barrett Browning*  
 Brenner, Rice, *Ten Modern Poets* (Lowell, Frost, Millay, and others)

<sup>1</sup>Brief descriptions of all books are available for students in Room 104.

Browne, C. A., *The Story of Our National Ballads*  
Browne, Lewis, and Weihl, Elsa, *That Man Heine* (German romantic poet)  
Chesterton, G. K., *Browning*  
Chesterton, G. K., *Charles Dickens*  
Chesterton, G. K., *Robert Louis Stevenson*  
Deutsch, Babette, *This Modern Poetry*  
Dowden, Edward, *The Life of Robert Browning*  
Drew, Elizabeth, *Discovering Poetry*  
Eastman, Max, *Enjoyment of Poetry*  
Garnett, Richard, *Life of Thomas Carlyle*  
Lang, Andrew, *Adventures among Books*  
Lang, Andrew, *Books and Bookmen*  
Maurois, André, *Ariel, the Life of Shelley*  
Maurois, André, *Byron*  
Osbourne, Lloyd, *An Intimate Portrait of R. L. S.* (Robert Louis Stevenson)  
Paine, Albert Bigelow, *Short Life of Mark Twain*  
Quiller-Couch, Sir Arthur, *On the Art of Reading*  
Riding, Laura, and Graves, Robert, *A Survey of Modernist Poetry*  
Smith, Logan Pearsall, *On Reading Shakespeare*  
Weirick, Bruce, *From Whitman to Sandburg in American Poetry*  
Winwar, Frances, *The Romantic Rebels* (Byron, Shelley, and others)  
Woodberry, George Edward, *Edgar Allan Poe*

#### ENGLISH TRANSLATIONS OF CLASSIC POEMS<sup>1</sup>

##### A

*Aucassin et Nicolette*, tr. by Andrew Lang (a charming love poem)  
*Beowulf*, tr. by William Ellery Leonard  
Dante, *Divine Comedy*, tr. by Henry Francis Cary  
Homer, *The Iliad*, tr. by Edward, Earl of Derby  
Homer, *The Odyssey*, tr. by George Chapman

<sup>1</sup>Brief descriptions of all books are available for students in Room 104.



## CALENDAR—B

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ACR signifies *American Composition and Rhetoric*; LS signifies *Literary Studies for Rhetoric Classes* (revised). Dates are for classes meeting MWF. Classes meeting TTS have the same assignments as classes meeting MWF. When no assignment is given in class, the printed assignment will always apply.

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### RHETORIC 2—FIRST SEMESTER

#### Narration

Sept. 20 (Wed.)—Explanation of the three long themes (one narrative and two expository) in Rhetoric 2, and assignments.

Sept. 22 (Fri.)—Narrative Writing: ACR 364-399. Note the use of narrative as an aid to expository writing.

Sept. 25 (Mon.)—Theme 1: An informational narrative.

Sept. 27 (Wed.)—Models of Narration Interpreting Characters: LS 632-636; 642-658.

Sept. 29 (Fri.)—Theme 2: Impromptu.

Oct. 2 (Mon.)—The Short Story: ACR 399-417.

Oct. 4 (Wed.)—*The Green Cauldron*.

Oct. 6 (Fri.)—Theme 3. Also hand in a plan or synopsis for Theme 5.

Oct. 9 (Mon.)—Models of the short story: LS 725-755.

Oct. 11 (Wed.)—Models (for Theme 5): LS 677-691.

Oct. 13 (Fri.)—Theme 4, as assigned by the instructor (perhaps a criticism of a collection of short stories, or of a novel).



**B**

Oct. 16 (Mon.)—Models (for Theme 5): LS 691-707.

Oct. 18 (Wed.)—Models (for Theme 5): LS 708-710; 716-724.

Oct. 20 (Fri.)—Theme 5: A long narrative (1200-1500 words). Unless the instructor otherwise directs, this narrative is to be based on fact, and may be of the informative or expository type.

**Problems in Exposition**  
**(With methods of reasoning)**

Oct. 23 (Mon.)—Further Problems of Expository Writing: 1. Definition: ACR 418-435.

Oct. 25 (Wed.)—Theme 6. (Note the list of theme subjects to be submitted on November 1.)

Oct. 27 (Fri.)—Further Problems of Expository Writing: 2. Analysis: ACR 435-454.

Oct. 30 (Mon.)—Further Problems of Expository Writing: 3. The Research Paper: ACR 454-485.

Nov. 1 (Wed.)—Theme 7: Impromptu. List of five or more expository subjects to be submitted. The instructor will select one of these for Theme 11 (1200-1500 words).

Nov. 3 (Fri.)—Further Problems of Expository Writing: 4. The Critical Essay: ACR 485-511.

Nov. 6 (Mon.)—The Article of Opinion: ACR 512-526.

Nov. 8 (Wed.)—The Article of Opinion: ACR 527-548.

Nov. 10 (Fri.)—Theme 8.



**B**

Nov. 13 (Mon.)—The Article of Opinion: ACR 548-555. Note test on December 13.

Nov. 15 (Wed.)—Theme 9: Guiding Purpose and sentence outline for Theme 12.

Nov. 17 (Fri.)—“The Rarity of Genius,” LS 24-28. Study the processes of reasoning.

Nov. 20 (Mon.)—“On Misunderstanding,” LS 28-32. Study the processes of reasoning.

Nov. 22 (Wed.)—Theme 10: Impromptu.

Nov. 24 (Fri.)—“The Idea of Progress,” LS 524-547. Study the processes of reasoning.

Nov. 27 (Mon.)—Theme 11.

Nov. 29 (Wed.)—“Biology and the Future World,” LS 547-559. Study the processes of reasoning.

Dec. 4 (Mon.)—A continuance of the preceding assignment.

Dec. 6 (Wed.)—Theme 12: Long exposition (1200-1500 words). Note the assignments for the second long exposition, on January 5 and January 19.

Dec. 8 (Fri.)—*The Green Cauldron*.

Dec. 11 (Mon.)—“The House Divided Against Itself,” LS 433-437. Study the processes of reasoning.

Dec. 13 (Wed.)—Theme 13: Written test on ACR 418-555.

Dec. 15 (Fri.)—“Knowledge Viewed in Relation to Learning,” LS 197-208. Observe how the author builds up a premise.



## B

Dec. 18 (Mon.)—"Knowledge Viewed in Relation to Learning," LS 208-216. Observe how the author deduces conclusions from his premise.

Jan. 3 (Wed.)—"The Problem," LS 280-288. Study the processes of reasoning.

Jan. 5 (Fri.)—Theme 14: Guiding Purpose and sentence outline for Theme 16.

Jan. 8 (Mon.)—"The Idea of a State University," LS 494-504. Observe how the author builds up his idea of what a state university is.

Jan. 10 (Wed.)—"The Idea of a State University," LS 504-507. Observe how the author applies his idea (or his premise).

Jan. 12 (Fri.)—Theme 15: Written test on the essays in ACR and LS studied during the semester.

Jan. 15 (Mon.)—"The Trial and Death of Socrates," LS 591-609.

Jan. 17 (Wed.)—"The Trial and Death of Socrates, LS 609-624.

Jan. 19 (Fri.)—Theme 16: Second long exposition (1200-1500 words).



# CALENDAR—C

ACR signifies *American Composition and Rhetoric*; LS signifies *Literary Studies for Rhetoric Classes* (revised). Dates are for classes meeting MWF. Classes meeting TTS have the same assignments as classes meeting MWF. When no assignment is given in class, the printed assignment will always apply.

## RHETORIC 1—SECOND SEMESTER

### The Whole Composition and the Paragraph

Feb. 7 (Wed.)—Good Writing. Materials and Methods: with special reference to Exposition. A discussion by the instructor. Also an explanation of the objectives of Rhetoric 1. Announcement of textbooks and assignments.

Feb. 9 (Fri.)—Theme 1: Impromptu. Bring theme paper to class. Read pp. 3-11 of the Rhetoric Manual and ACR 1-19.

Feb. 12 (Mon.)—The Dictionary. Bring to class Webster's *Collegiate Dictionary* (latest revision) or another good college dictionary for use in the discussion of the exercises. Use of Dictionary: ACR 260-276. Announcement of the semester spelling test to be based on list in ACR.

Feb. 14 (Wed.)—Purposeful writing (unity): ACR 20-36; Review of Grammar. A. The Parts of Speech: ACR 557-578.

Feb. 16 (Fri.)—Theme 2. Bring ACR to class, as the instructor may wish to discuss the use of the Handbook, pp. 557-671, in correction of themes.

Feb. 19 (Mon.)—Order and Proportion: ACR 37-55. Review of Grammar. B. Syntax: ACR 578-597.

Feb. 21 (Wed.)—*The Green Cauldron*.

Feb. 23 (Fri.)—Theme 3.

Feb. 26 (Mon.)—Simple Expository Writing: 1. A Process; Outlines and Précis-writing: ACR 55-81. (Note the assignment for March 1.)

Feb. 28 (Wed.)—Punctuation and Mechanics: ACR 597-630.

Mar. 1 (Fri.)—Theme 4. Guiding Purpose (thesis) and sentence outline of "My First Reading," LS 10-12.

Mar. 4 (Wed.)—The Paragraph: ACR 156-172.



## C

Mar. 6 (Wed.)—The Paragraph: ACR 173-185.

Mar. 8 (Fri.)—Theme 5.

Mar. 11 (Mon.)—Simple Expository Writing: 2. Mechanisms and Organizations; 3. People: ACR 81-125.

Mar. 13 (Wed.)—Theme 6.

Mar. 15 (Fri.)—Simple Expository Writing: 4. Ideas; 5. The Short Critical Review: ACR 126-156.

Mar. 18 (Mon.)—Theme 7.

Mar. 20 (Wed.)—Simple Expository Types: LS 5-7; 13-15; 34-38; 40-42; 48-52, including the introduction to the selections.

\*Mar. 26 (Tues.)—Same as assignment for March 27.

Mar. 27 (Wed.)—Theme 8: Impromptu, to be carefully organized and paragraphed, and to be related to the selections in LS 7-10; 18-24; 46-48.

Mar. 29 (Fri.)—Models of Formal Structure: LS 53-72, including the introduction to the selections.

Apr. 1 (Mon.)—Models of Formal Structure: LS 73-86.

Apr. 3 (Wed.)—Theme 9: Guiding Purpose and sentence outline of "What is Rhetoric," LS 55-62.

### The Sentence

Apr. 5 (Fri.)—The Sentence: 1. Grammatical Pattern: ACR 186-202. Common Errors. Errors of Grammar and Syntax. Errors of Sentence Structure: ACR 630-656.

Apr. 8 (Mon.)—The Sentence: 2. Logical Pattern: ACR 202-211.

Apr. 10 (Wed.)—The Sentence: 3. Rhetorical Pattern: ACR 211-231.

Apr. 12 (Fri.)—The Sentence: 3. Rhetorical Pattern: ACR 231-259.

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\*Hereafter the assignments for TTS classes are the same as those for the WFM classes, respectively.



## C

Apr. 15 (Mon.)—*The Green Cauldron*.

Apr. 17 (Wed.)—Theme 10.

Apr. 19 (Fri.)—Parallels and Contrasts in Structure: LS 87-100, including the introduction to the selections.

Apr. 22 (Mon.)—Theme 11: Written test on the Sentence.

### The Word

Apr. 24 (Wed.)—Vocabulary and Usage: ACR 276-289.

Apr. 26 (Fri.)—The Qualities of Words: ACR 289-318.

Apr. 29 (Mon.)—Theme 12.

May 1 (Wed.)—“Interlude: On Jargon,” LS 219-226.

May 3 (Fri.)—“Interlude: On Jargon,” LS 226-233.

May 6 (Mon.)—Theme 13: Guiding Purpose and sentence outline of “Interlude: On Jargon,” LS 219-233.

May 8 (Wed.)—Descriptive and Narrative Writing. Descriptive Writing: Point of View. Dominant Impression: ACR 319-342.

May 10 (Fri.)—Theme 14: A description. Descriptive and Narrative Writing. Selection of Details and of Language: ACR 342-364.

### Conclusion

May 13 (Mon.)—Models of the Composition as a Whole: LS 101-111. (List of five or more expository subjects to be submitted for Theme 17.)

May 15 (Wed.)—Theme 15: A description.

May 17 (Fri.)—Theme 16: Impromptu exposition in which description is used. For models read LS 15-18; 321-324; 339-343.

May 20 (Mon.)—Models of the Composition as a Whole: LS 111-120; 129-132; 159-161.

May 22 (Wed.)—Theme 17: An exposition of 1000-1200 words exemplifying the principles studied during the semester.

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